

SEXTANT ET PLUS, associée à IKSV et CULTURESFRANCE,
présente

EMPLOI SAISONNIER

"Emploi saisonnier" est un projet proposé par Celenk Bafra et Véronique Collard Bovy, basé sur un ensemble de recherches et d'échanges initié en 2008 dans les villes d'Istanbul, Izmir, Antakya, Diyarbakir, Paris et Marseille. Le point de départ était de rendre compte de manière précise des questions urbaines, sociales et culturelles des villes du pourtour Méditerranéen, et plus particulièrement de Turquie. Ces recherches se sont concentrées sur les différentes problématiques socio-culturelles de ces cités et sur les modalités de production collectives comme autant de solutions pour les artistes d'exister ensemble en inventant des systèmes d'échanges et de solidarité.

De ces recherches découle l'élaboration de trois propositions artistiques, trois expositions présentées à la Friche Belle de Mai, à Marseille.

Il était crucial, concernant le programme de résidence, d'y intégrer des artistes de Turquie familiers avec la dimension collective, le vivre et travailler ensemble. Venus d'Izmir, une des grandes villes de Turquie et un des plus importants ports de la côte asiatique, quatre artistes, par ailleurs figures emblématiques d'une des plus importantes initiatives d'artistes contemporains à Izmir, nommée K2, ont mené leurs résidences à Marseille.

Bien que leurs propositions artistiques se soient formalisées de manière individuelle, une approche commune et une filiation spirituelle existe par ce passé partagé. Le processus de leur résidence jusqu'à la production de leur travaux, traitant des questions du quotidien et des modes de vie, a contribué au contenu de l'exposition "Arrangements" au même titre que les œuvres des autres artistes invités qui, par leurs positions et leurs approches des questions du quotidien, viennent la nourrir et l'enrichir.

Autre versant du projet, la proposition des membres de Xurban. En tant que collectif travaillant dans différentes parties du monde, ancré dans des questionnements autant politiques qu'idéologiques, et oeuvrant essentiellement autour des questions urbaines depuis l'année 2000, il nous semblait primordial de les inviter en résidence à Marseille, comme l'occasion de repenser leurs recherches à l'aune de ce territoire aux remaniements urbains inédits.

Enfin, une proposition d'une grande force menée par l'artiste Sener Özmen, issu de la ville de Diyarbakir, vient compléter l'approche d'"Emploi saisonnier". Située au sud-est de la Turquie, cette ville d'une grande dureté est secouée de conflits sociaux et politiques (notamment sur la question des minorités). Les vidéos et photographies réalisées à Diyarbakir par ces artistes, régulièrement impliqués dans l'élaboration de projets communs à l'occasion de multiples invitations, présentent une appréhension partagée de cette difficulté à trouver d'un côté une zone de compromis dans la Turquie d'aujourd'hui, et de l'autre des stratégies de résistance à cet état de fait, par tout les moyens possible incluant ceux du monde de l'art.

SEXTANT ET PLUS, with IKSU and CULTURESFRANCE,
presents

EMPLOI SAISONNIER

'Emploi Saisonnier' project, proposed by Veronique Collard-Bovy and Çelenk Bafra is based on the research and exchange on and/or in the cities of Istanbul, Izmir, Antakya, Diyarbakir, Paris and Marseilles since 2008. The starting point was to have a closer look on the urban, social and cultural issues in the Mediterranean cities, and more specifically Turkey, together with the characteristics of the artistic practices nourished from them. This research, focused on multi-layered social and cultural problematics of the cities, on modes of collective production as well as the artists that try to stand together by various systems of exchange, resulted as a program composed by three art projects that were developed or invited from Turkey.

It was especially crucial for the artist-in-residency programme to invite artists from Turkey that are familiar with collective ways of living and working. This is why four artists from Izmir, one of the biggest cities of Turkey and an important sea port in the Aegean Sea, leading figures of major artist initiatives in Izmir, namely K2 and (-1) are invited in Marseilles to live and work. Even though their work, questioning on everyday life and its modes, has outcomes as individual artist works, a common approach and a certain spiritual affiliation exist due to the shared back-ground and city. The process of their residency and works contributed to the development of the exhibition 'Arrangements' together with the invitation of invaluable artists and artworks from Turkey supporting the theme of arrangement related to the issues of everyday life by their own approach and position.

Regarding the residency of four members of Xurban collective working in different parts of the globe, as a collective working on urban issues since 2000, it was indispensable to invite them to Marseilles to produce a new project on cities and Marseilles by revisiting their own research and questions on contemporary politics and ideology.

A strong proposal from the city of Diyarbakir by Sener Ozmen, a city with harsh and hot political and social conflicts in the south-eastern region of Turkey, was invited as the third project to fulfill the approach of 'Emploi Saisonnier'. Video and photography works from Diyarbakir by three artists, often making collaborations alongside with their individual artistic practice, present a common understanding on the difficulty to find a common front to agree nowadays in Turkey and the strategies of resistance in every possible way and field including the art world.

MEVSİMLİK İS

V ronique Collard-Bovy ile elenk Bafra'nın, 2008 yılından beri İstanbul, İzmir, Antakya, Diyarbakır, Paris ve Marsilya kentlerindeki buluşma ve araştırmalarıyla gelişen projenin çıkış noktalarından ilki, Akdeniz kentlerine özgü kentsel, sosyal ve kültürel meseleler ve bunlardan beslenen sanatsal üretim pratikleriydi. Kente ve kent yaşamına dair pek çok katmanlı sorunsala, kentlerdeki kolektif üretim biçimlerine ve çeşitli paylaşım biçimleriyle bir arada durmaya çalışan sanatçılara dikkat eden araştırmalarla ilerleyen proje, iki yılın sonunda üç ayrı sergi projesinin oluşması veya davet edilmesinden oluşan bir program ortaya koydu.

Temmuz ayında başlayan misafir sanatçı programına davet edilen sanatçıların birlikte yaşama ve üretmeye dayalı çalışma pratiklerine asina olmaları özellikle önemliydi. Bu nedenle, Türkiye'nin büyük kentlerinden ve Ege Denizi'ndeki önemli bir liman olan İzmir'in önemli sanat inisiyatifine (K2 Güncel Sanat Merkezi) öncülük eden dört sanatçı, yaz aylarında Marsilya'ya yaşama ve çalışmaya davet edildi. Bu sanatçıların gündelik hayat ve yaşam biçimleri üzerine düşünmeye sevk eden çalışmaları, her ne kadar kişisel yapıtlar ortaya koysa da, ortak geçmişleri ve geldikleri kentten kaynaklanan bir ruh birliği ve benzer anlayış yakalamak mümkün. Marsilya snack barlarındaki gündelik diyaloglardan ya da Marsilya'da karşılaşılan kişi ve olaylardan esinlenen fantastik bir hikaye gibi farklı gündelik deneyimlerden beslenen bu çalışmalara sonrasında, gündelik hayatla ilişkili düzenlemeler konusuna kendi yaklaşım ve açılımlarıyla bakan Ahmet Ögüt, Canan Senol, Cevdet Ereğ ve Deniz Gül'ün yapıtları da eklendi. Misafir sanatçı programında üretilen işlerle birlikte toplam sekiz sanatçının farklı boyut ve alanlardaki yeniden düzenlemeler ortaya koyan yapıtları 'Düzenlemeler' sergisinin oluşumunu sağladı. 2000 yılından beri, İstanbul, İzmir, Sanghay ve New York ve dünyanın farklı noktalarından kentsel meseleler, güncel siyaset ve ideoloji üzerine sorgulama ve araştırmasını sürdüren Xurban_collective'in dört üyesi ise, bu alanda yaptıkları çalışmayı geliştirerek yeni bir proje üretmek üzere Marsilya'daki misafir sanatçı programına davet edildiler. Xurban_collective, Marsilya gibi kentsel dönüşümün hızlı ve tartışmalı olduğu önemli bir Akdeniz liman kentinde, şimdiye dek birçok kentteki araştırmalarından edindikleri birikimi Marsilya üzerinden yeniden ele alarak 'La Ville Blanc/Beyaz Kent' projesini oluşturdular.

Son olarak, Diyarbakır gibi derin ve çok katmanlı siyasal ve sosyal sorunların yaşandığı bir kentten, Diyarbakır Sanat Merkezi aracılığıyla, bu kentte aktif olarak güncel sanat üzerine çalışan Sener Özmen'den gelen bir öneriye yer vermek 'Mevsimlik İS' projesinin genel yaklaşımını tamamlayacak nitelikteydi. Diyarbakır'da sıklıkla ortak çalışmalara da imza atan üç sanatçının video ve fotoğraf çalışmalarına yer veren 'Şimdiye kadar bana esrarlı bir biçimde yasaklanmış kelimelerin bir bölümü' sergisi, Paul Eluard'ın aynı başlıklı şiirine atıfta bulunarak günümüz Türkiye'sinde sanat dünyası dahil pek çok farklı alanda direnis stratejileri ve uzlaşılacak taraf bulmaktaki zorlukları ortak bir anlayışla ele alıyor.

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ARRANGEMENTS

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LA VILLE BLANC | DIE WEISSER STADT

XURBAN_COLLECTIVE

QUELQUES UNS DES MOTS QUI, JUSQU'ICI,
M'ÉTAIENT MYSTÉRIEUSEMENT INTERDITS

SENER OZMEN
CENGIZ TEKIN
BERAT ISIK

3 EXPOSITIONS PRÉSENTÉES

À LA GALERIE DE LA FRICHE BELLE DE MAI, MARSEILLE

DANS LE CADRE DE LA SAISON DE LA TURQUIE EN FRANCE

DU 12 JANVIER AU 13 FÉVRIER 2010

VERNISSAGE LE SAMEDI 9 JANVIER À 18H30



CALENDRIER DU PROJET EMPLOI SAISONNIER

Juillet - Août 2009 : [Résidence d'artistes](#)

Elmas Deniz, Borgia Kanturk, Merve Sendil, Gokce Suvari

Novembre - Décembre 2009 : [Résidence d'artistes](#)

Xurban_Collective (Güven Incirlioglu, Hakan Topal, Mahir Yavuz et Atif Akın)

Janvier - Février 2010 : [Expositions](#)

Mars 2010 : [Édition du catalogue d'expositions](#)

CONTRIBUTIONS ET REMERCIEMENTS

K2 Centre d'Art Contemporain et Aysegül Kurtel, Institut Français d'Izmir et Jean Luc-Maeso, Diyarbakır Centre d'Art et et Melike Coşkun.

Et à Marseille : Texen, Système Friche Théâtre, ZINC, Frac Provence-Alpes-Côte-d'Azur et le consulat de Turquie.

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>>> www.culturesfrance.com

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LA SAISON DE LA TURQUIE EN FRANCE

Du 1er juillet 2009 au 31 mars 2010 la Turquie est l'invitée de la France avec la Saison de la Turquie en France. Plus de 300 événements culturels, économiques et sociaux permettront de découvrir l'effervescence, la jeunesse et la modernité de ce pays trop méconnu en France et souvent réduit à faux clichés. Préparée en étroite collaboration par la Fondation pour la Culture et les Arts d'Istanbul (IKSV) et Culturesfrance, sous l'égide des ministères des Affaires étrangères et des Ministères de la Culture des deux pays, la Saison de la Turquie en France aura également à coeur de témoigner auprès du public, des liens historiques et vivants unissant la France et la Turquie, marqués par une amitié renouvelée remontant au XVIème siècle.

De nombreux événements seront organisés dans les grandes villes comme Paris, Lille, Marseille, Lyon, Strasbourg et Bordeaux, mais également sur l'ensemble du territoire français. Des expositions patrimoniales d'art contemporain, d'architecture et de photographie; des spectacles de théâtre, de danse et d'arts de la rue; des concerts de musique classique et contemporaine; des événements célébrant le cinéma, des débats d'idées, des projets de coopération éducative et de nombreuses manifestations littéraires auront lieu durant toute la Saison.

Autour de cette programmation artistique, la Saison de la Turquie en France propose un volet économique très développé avec des nombreuses manifestations impliquant des entreprises des deux pays. Enfin, souhaitant promouvoir les rencontres, les contacts, les discussions et des échanges plus prolongés, de grands débats d'idées et les médias, le développement économique et social ou encore les enjeux géopolitiques qui se posent à la Turquie contemporaine. De sorte que tout au long de cette Saison, le public français comprenne et découvre les multiples et passionnantes facettes de ce pays.

La Saison de la Turquie en France se poursuivra bien au-delà de mars 2010 grâce aux nombreuses collaborations artistiques franco-turques qui seront programmés à Istanbul, capitale européenne de la culture en 2010 et à Marseille, capitale européenne de la culture en 2013.

La Saison de la Turquie en France (juillet 2009 - mars 2010) est organisée :

- pour la France : par le ministère des Affaires étrangères et européennes et le ministère de la Culture et de la Communication, et mise en oeuvre par Culturesfrance.

Président du comité d'organisation : M. Henri de Castries, Président du Directoire du Groupe AXA

Commissaire général : M. Stanislas Pierret, commissaire adjoint : M. Arnaud Littardi

- pour la Turquie : par le ministère des Affaires étrangères et le ministère de la Culture et du Tourisme, et mise en oeuvre par IKSU (Fondation d'Istanbul pour la culture et les arts)

Président du comité d'organisation : M. Necati Utkan

Commissaire général : M. Görgün Taner

La Saison de la Turquie en France bénéficie du soutien d'un comité de mécènes présidé par Henri de Castries et constitué de :



Sextant et Plus, IKSv ve Culturesfrance'la birlikte, Türkiye'deki ogul agdas sanat retiminden beslenen  sergiyle,  ayrı bakış aısı ve farklı kalemlerin elinden birbiriyle ogu zaman kesisen  hikaye sunuyor. elenk Bafra ve Vronique Collard Bovy kratrlgnde dzenlenen 'Mevsimlik Is', Temmuz ayından itibaren Marsilya'nın bağımsız sanat yapısı la Friche la Belle de Mai'de misafir sanatı programlarına ev sahipliği yaptı. 9 Ocak'ta aılacak  sergi ve dokmantasyon merkezini takiben Mart ayındaki yayın projesiyle tamamlanacak 'Mevsimlik Is' programı, Fransa'da Trkiye Mevsimi etkinlikleri arasında.

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GOKCE SUVARI

LA VILLE BLANC I DIE WEISSER STADT

XURBAN_COLLECTIVE

SIMDIYE KADAR BANA ESRARLI BIR BICIMDE

YASAKLANMIS KEUMELERIN BIR BOLUMU

SENER OZMEN
CENGİZ TEKİN
BERAT ISIK

GALERIE DE LA FRICHE BELLE DE MAI, MARSEILLE

Fransa'da Trkiye Mevsimi (1 Temmuz 2009- 31 Mart 2010)

12 Ocak - 13 Subat 2010

Aılıs: 9 Ocak, 18.30



Küratöryal Çalışma: Véronique Collard Bovy ve Çelenk Bafra

Katkıda Bulunanlar: K2 Güncel Sanat Merkezi ve Aysegül Kurtel, İzmir Fransız Kültür Merkezi ve Jean Luc-Maeso, Diyarbakır Sanat Merkezi ve Melike Çoskun, FRAC Provence-Alpes-Cote-d'Azur, Texen, Système Friche Théâtre, ZINC, Frac Provence-Alpes-Côte-d'Azur, consulat de Turquie, la ville de Marseille, le Conseil Général des Bouches-du-Rhône, du Conseil Régional Provence-Alpes-Côte d'Azur, de la Drac Paca (Ministère de la culture et de la communication) et de Système Friche Théâtre.

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Curated by Véronique Collard Bovy et Celenk Bafra.

En 2002, l'artiste Halil Altindere, accompagné du commissaire Vasif Kortun, dévoilait l'exposition « Under the Beach : The Pavement » jouant de résonances avec le slogan « sous les pavés, la plage », et qui, en plus d'offrir à une très jeune scène un éclairage institutionnel, de faire se côtoyer des projets issus autant de la diaspora que des multiples centralités de Turquie, posait un « statement » en rupture avec une certaine vision occidentale et forcément orientaliste. Les commissaires partageaient ainsi d'un territoire volontairement élargi et d'Istanbul, mégapole multiple, de se positionner comme plate-forme irriguée par des artistes et des œuvres venus autant des Balkans que du Moyen-Orient. De cette expérience fondatrice et première pour bon nombre d'artistes invités, se sont développées des pratiques et des stratégies singulières, en ruptures d'exotisme, et dont souvent formes et contenus étroitement liées, procèdent de petits arrangements du quotidien, des petits arrangements aussi avec l'histoire, vécue ou officielle, des petits arrangements enfin avec les sentiments d'appartenance.

Ainsi, Inventive Acts, d'Ahmet Ögüt pose un regard aussi incisif qu'affectueux sur les pratiques ordinaires et d'apparence absurdes des rues d'Istanbul. Livreurs, serveurs ou simples passants sont capturés dans des postures insolites et précaires traduisant un sens aigu de la débrouille comme forme de survie dans l'espace public. Des bricoles, des rituels modernes archaïques, drôles et poétiques, qui en disent long sur certaines conditions de vie et impulsant par elles-mêmes l'invention de solutions en marge, de formes de résistances singulières relevant de systèmes D permanents. Une esthétique de la trouvaille, que l'on retrouve intégrée au cœur même du dispositif de Ottoman Kuf, qui prend la forme d'un carrousel diffusant une série d'images diapositives et qui décompose un geste là encore absurde qu'en apparence : un homme donnant des gifles au mur. Le bruit issu de l'objet scande les mouvements et rend l'idée sensible. Cette œuvre de Deniz Gul touche là aussi au rituel, celui du passage d'un état de nature à un rôle social, de l'enfant au soldat, qui, selon une légende ottomane, s'accomplissait en temps de guerre par le biais de cet acte symbolique d'endurcissement.

Nous pouvons retrouver cette manière de revoir, corriger et actualiser ce qui se donne comme tradition dans le film d'animation de Canan Senol : Ibretnüma/Exemplary, là aussi fait de trouvailles formelles low-tech. C'est la femme, ici, qui conduit la narration, un récit construit à la manière du conte des Mille et une nuits, qui pose à sa façon la question des luttes et combats quotidiens. Ironie du destin : les tentatives de résistances ne sont ici que les tremplins inconscients à un éternel recommencement.

La dimension fictionnelle teintée d'onirisme permet d'éviter l'écueil d'un culturalisme clos. La fable est toujours ré-interprétable à son propre compte. Ainsi va l'œuvre plurielle de Merve Sendil : un conte, un wall drawing et une création sonore mettent en scène les périples de l'artiste accompagnée de deux personnages fictifs inspirés des djins (esprits malins issus des légendes orientales) dans l'enceinte fortifiée de la Friche Belle de Mai où elle passa l'été en résidence. L'onirisme, le voyage immobile tissé de réminiscences personnelles et légendes communes construit enfin la proposition de Cevdet Ereğ qui se donne là encore à recevoir en fragments dont nous sommes invités à trouver les accords. SSS est un son, une méthode pour s'extraire et entrer dans le poétique : un espace de sauvegarde face à la terreur du réel. Le dispositif convoque là aussi nos facultés à contrer le quotidien douloureux, en nous donnant le mode d'emploi : caressez la moquette, vous entendrez la mer.

Loin, très loin d'un art de l'entertainment, anti-spectaculaires, les propositions de ces artistes tirent leur force esthétique de ces arrangements entre le « tout un monde » et les « presque rien ». Des poésies bricolées au coin d'une table, des écarts au réel déterminé, des formes animées d'un everyday rituals qui, si elles s'ancrent dans des pratiques jouant de codes ciblés, font résonance à l'Universel. Des œuvres qui extraient les concentrés d'une histoire ou d'un territoire propre, pour mettre en présence des manières partagées d'être au monde, à travers de petits arrangements.

Leïla Quillacq

DUZENLEMELER

ELMAS DENİZ / CEVDET EREK /

DENİZ GÜL / BORGA KANTURK / AHMET ÖGÜT /

CANAN SENOL / MERVE SENDİL / GÖKÇE SUVARI /

Küratöryal Çalışma: Çelenk Bafra ve Véronique Collard Bovy

2002’de, sanatçı Halil Altındere ve küratör Vasıf Kortun, ‘kaldırımların altı plaj’ sloganının çağrışımlarıyla oynayan ‘Plajın Altında: Kaldırım Tagları’ sergisini açtılar. İkili, henüz göreceli olarak genç sayılabilecek bir disiplinin yolunu, kurumsal bir ısıyla aydınlatmanın yanı sıra, hem diaspora, hem de Türkiye’nin çok merkezli yapısından çıkıp gelen projeleri yan yana getirerek, batılı ve kaçınılmaz olarak oryantalist bakış açısından ayrılan bir önerme ortaya koydular. Bu şekilde, gönüllü olarak genişletilmiş bir alandan, bir çoklu megapol olarak İstanbul’dan yola çıktılar; Balkanlar ve Orta Doğu’dan gelen sanatçı ve yapıtların iç içe geçtiği bir platform konumlandırıdılar. Davet edilen sanatçıların çoğu için ilk veya kurucu bir deneyim sağlayan bu projeden biçim ya da içerikleri birbiriyle yakından ilişkili görünse de özünde tikel yöntem ve stratejiler ortaya çıktı. Bu sergide, egzotizmden yoluna hiç girmeden, gündelik alanda küçük ‘düzenlemeler’, yasanmış olaylarda ya da resmi tarihte küçük yeniden

düzenlemeler ve nihayetinde aidiyet duygularına dair bazı ayarlar yapılmıştı. İste, ‘Düzenlemeler’ sergisine, bu sergide gördüğümüz önceden, sonradan ve yeniden düzenlemeler hatırlanarak baslandı. Örneğin, Ahmet Ögüt, yaratıcı buluş ve hareketleri Türkiye sokaklarının absürd hallerine ve olagan adetlerine sefkatli olduğu kadar delici bir bakışla yaklaşıyor. Bir garson, esya taşıyanlar veya sadece o sırada yoldan geçen birileri, kamusal alanda hayatta kalmanın bir biçimi olarak ‘isini bilme’nin incelikli anlamlarını çağrıştırarak şekilde alınsımadık, hatta saibeli pozlarda yakalanmış. Fotoğraflarda gördüklerimiz, belli yaşam biçimleri hakkında pek çok ipucu veren ve sıra dışı çözümlerin, süre giden sistemlerin içinde bireysel direnis biçimlerinin üretilmesi ilhamını veren ufak tefek parçalar, muzip ve siirsel, çağdas arkaik ritüeller.

‘Osmanlı Tokadı’ yapıtlarının odasında bulunan buluntu estetiği, diyapozitif görüntüler dağıtan bir atıklarınca biçiminde, görüldüğünden daha absürd bir hareketi ayrıştırıyor; duvara sürekli tokat atan bir adamın hareketini. Nesneden çıkan ses, hareketi vurguluyor ve fikri somutlastırıyor. Deniz Gül’ün bu yapıtı, bu yönüyle merasime de dokunuyor; dogal durumdan toplumsal bir role, çocukluktan askerliğe geçiş, bir Osmanlı rivayetine göre, bu sembolik sertleşme hareketi yoluyla, savaş sırasında gerçekleşirmiş

Gelenek biçiminde karşımıza çıkan, bu gözden geçirme, düzeltme ve güncelleme yaklaşımını Canan Senol'un eski usul buluntu parçalarla yaptığı animasyonu İbretnüma'da da bulmak mümkün. Burada, anlatıya yön veren bir kadın; Bin Bir Gece Masallarına öykünerek inşa ettiği hikâyede gündelik mücadeleleri ve çarpışmaları kendi sesiyle sorguluyor. Kaderin cilvesi; direnis tessebbüsleri, insanı sonsuz bir bastan baslama döngüsüne fırlatan bilinçdışı sıçrama tahtalarından başka bir şey degiller. Düssel kurgu boyutu, kendi içine dönük bir kültürelciligin tuzagına dügmeyi önlüyor. Fabl, kendi hesabına, her zaman yeniden yorumlanmaya açıktır. Merve Sendil'in yapıtları da bu yönde ilerliyor; bir öykü, bir duvar çizimi ve bir müzik yapıtı, sanatçının yazın misafir sanatçı programına katıldığı La Friche la Belle de Mai'nin burç duvarları arasında, cinlerden (Dogu efsanelerinden dogan kötücül ruhlar) esinlenerek yaratılmış iki karakter esliginde çıktığı yolculugu sahneye koyuyor. Düşçülük, kişisel hatıralardan ve ortak efsanelerden örölmüs, hareket etmeksizin çıkılan bir yolculuk, bizi aralarında bir uyum bulmaya davet eden parçaları toplamaya soyunan Cevdet Ereğ'in çalışmasının ana temasını olusturuyor. SSS, hem bir ses; hem de insanın kendini içinde bulundugu bağlamdan soyutlayıp, siirsel olanın alanına, diger bir deyişle gerçeğin dehsetlerinden kaçıp sığınılacak bir alana girmesi için bir yöntem. SSS, burada gündelik sıkıntılarla basa çıkma yöntemlerimiz üzerine düşündürürken, bir kullanım kılavuzu da öneriyor: halıyı oksayın, denizi duyacaksınız.

Eglencelik sanata gayet mesafeli duran ve gösterissizligi tercih eden bu çalışmalar, estetik güçlerini "bütün bir dünya" ile "neredeşse hiçbir şey" arasındaki bu düzenlemelerden alıyor. Bir masanın kösesine ilistirilmiş siirler, belirlenmiş bir gerçeklikteki ortaya çıkan boşluklar, gündelik ritüellerin yeni formlarda gösterilmesi ya da belli ve köklesmiş yaşam kodlarıyla oynanması aslında evrensel bir söylemde de bulunuyor. Küçük düzenlemelerle belli ve konsantre bir tarih veya cografyaya dair gibi görünen yapıtlar özünde tüm dünyada paylaşılan bazı tutumlara da isaret ediyor.

Metin: Leila Quillacq

ELMAS DENIZ /

« Blind to the Truth »

2009 Istanbul-Marseille

Video installation

'Blind to The Truth' is a video installation consisting of paper cut-out texts and a video clip. Both parts intertwined with each other, however they have different contents. The relation between the texts and moving image is ambiguous, even irrelevant at some levels and can reach the level of absurd.

The video is mainly about a local guy - here stated as a hero - who speaks about himself representing a local personae. the video is accompanied with miscellenaous images.

In the text there are some arguments about the basic realities of our world in the form of questions, suggestions and statements. This is also gives the title of the installation.

Furthermore, the installation is mainly about the local environment and the global thoughts, inequalities and mainly taken for granted elements of our everyday life. The work basically revolves around the very minor and unimportant though the general ideas. In an acade, wishful but in an unpractical way.



ELMAS DENİZ /

CV and LINK

SOLO PROJECTS / EXHIBITIONS

- 2007 - On Volatility / Despre Votalitate (with Pilvi Takala), Curated by Oana Tanese, Galeria Nouva, Bucharest, RO
2006 - Nothing Can Happen to Us, Alti Aylık Project Space, Initiated by Sylvia Kouvali, Kristina Kramer, Oyku Ozsoy, Istanbul, TR

GROUP EXHIBITIONS (Selection)

- 2009 - There is No Audience, Curated by Adnan Yıldız, Montehermoso,Vitoria-Gasteiz, ES
2009 - Contingent Identities, Initiated by Isidora Ficovic, Depo, Istanbul,TR
2009 - Creative Destruction, Outlet, Istanbul, TR
2008 - e-flux video rental, The Building, Berlin, DE
2008 - On produce-ability, initiated by Alti Aylık, 5533, Istanbul, TR
2007 - Bound By, Basement Gallery, initiated by Claudia Weber,Vienna, AT
2007 - Urban Pedestals, Norregade (Public space), Curated by Lotte Juul Petersen,Copenhagen, DK
2007 - Punctured Tyree, initiated by participant artists, K2 Gallery, Izmir, TR
2006 -5th Gyumri Biennale, The Seas, Dreams and Illusions, Curated by Arpine Tokmakjan (Buy a Dream store), AM
2006 - Vasl International Artist workshop exhibition, Karachi, PK
2006 - Check in Europe, European Patent Office, Curated by Veronika Wiman, Munich, DE
2005 -Gemini: Muse Project, Amstelkring Museum, Amsterdam, NL
2005 -AlWA International Artist workshop exhibition, Aley, Beirut, LB
2005 -Normalization / that from a long way off look likes flies... Platform Garanti CAC, curated by November Paynter - Vasif Kortun, Istanbul, TR
2005 - Alice vs. Alice, Kasa Gallery, Istanbul, TR
2004 -The Visitor, Galerist, Curated by Emre Baykal -Rob Perree, Istanbul, TR
2004 -The Tedium and The Rainbow, Aksanat, Istanbul, TR
2004 -Üstü De il Kendisi / Not its Surface but itself, K2 Gallery, Izmir ,TR
2004 -And I m always here... K2 Documentation Office, Izmir, TR
2004 -Go! 'Cheap-art from Izmir 2' Liquidation Total, Madrid, ES
2003 -B-Fact: Back Sea/ Baltic Sea/ Barents Sea, Initiated by Huseyin Alptekin, Bilgi Atelier 111, Istanbul, TR
-Ventriloquist, Illeitism Gallery, Izmir; TR
2002 - Under the Beach: The Pavement, Istanbul Museum of Contemporary Art, Curated By Halil Altiundere-Vasif Kortun, Proje 4(2001-2004), Istanbul,TR
2002 -New Suggestions, New Proposals 8, Borusan Art Gallery, Istanbul, TR
2002 - In between, Palmiye Shopping Center, Izmir, TR

EVENTS

- 2009 - "Ba ka olasılıklar; tarifler, notlar..." Relative Positions and Conclusions Exhibition, Curated by Onder Ozengi, Suriye Pasaji (temporary exhibition space) Istanbul, TR
2008 - Alternative practices, Orhangazi University, Eskişehir, TR
2007 - "Open Table: Esra Okyay", organized by Mürüvvet Turkyılmaz, Platform Garanti CAC, Istanbul, TR
2007 - Artists Talk, with Adnan Yıldız, Overgaden Art Institute/ Cousina Autonomia, Copenhagen, DK
2007 - Event organized by David Goldenberg, "Post-Autonomy practices", Serpentine Gallery, London, UK
2007 - Performance, All About Lies, Apartment Project, Istanbul, TR
2006 - Artists Talk, with Ahmet Ogut, Kultur Universty, Istanbul, TR
2005 - Art Actually Concept origin by Fatos Ustek, Michel Thrusz, Contribution to fanzine, Istanbul/New York

>>> www.elmasdeniz.com

CEVDET EREK /

As an artist, architect and musician, Cevdet Ereğ composes and (re)composes his works as ingredients of grand ideas which are materialized through continuous output processes of intermediary products, in forms of performance, moving image, sounds and installations. He proposes the essence of original site-specific situations and subjects, resulting in innately human reflections on time and space.

Ereğ's work and performances have been included in group exhibitions at Istanbul Bienali, Stedelijk Museum CS, ZKM, Platform Garanti, V2_, Martin Gropius Bau, MOMAS, Art Museum of Estonia, Living art Museum Reykjavik and others. His first solo exhibition took place at Galerie Akinci in Amsterdam in 2008. Ereğ was on residency at the Rijksakademie in Amsterdam from 2005 – 2006 and his installation 'Studio' was awarded the Uriot Prize 2005. Besides personal work, he collaborates with architects, directors, choreographers and Istanbul's avantgarde rock act Nekropsi.

« SSS - Shore Scene Soundtrack », 2006-2009

SSS is about mimicking the sea, or imitating a very common piece of nature, by using 2 hands and a piece of carpet. Installation includes the video of a recording session of SSS, a carpet to be used for the performance and drawings which were done for artist's book 'SSS – Theme and Variations for Carpet'. In the video, the carpet from artist's living room, placed on a Steinway Grand Concert piano, is being rubbed by a half naked man, with a series of massage-like hand movements. A translation of nature takes via a process of recording, interpreting and playing back, through the 'technology' of humanity which captures the essence of the movement and sound of the sea as it laps the shore. The dramatic image is irregularly interrupted by some short scenes e.g. zooming in to the hands or showing the sound engineers located behind the glass of the recording room. Drawings from the book function as notations or guides for both hands' movements on the carpet.



>>> <http://vimeo.com/2867660>

« SSS -Shore Scene Soundtrack, Themes and Variations for Carpet », 2008 Artist Book | Offset print, 60 pages | 21x14.8cm | First edition 2000 copies Publishing and Distribution: BAS Istanbul

'SSS can be seen as an attempt to share a discovery. It explains in detail to the reader how one can mimic the sea, how this can be done simply for oneself or formally as a performance. In each case the emphasis is on delighting in this experience. The required state of mind for making the imitation is treated with the same precision as technique and necessary equipment. Humorously but without irony, Ereğ constructs a subjective guide by passing from a contemplation on the imitation of nature, through a step-by-step manual to a form of sheet music.'*

*from press release of the artist book SSS, by BAS Istanbul

CEVDET EREK /

CV and LINK

Solo Exhibitions 2007-2009

2009

- 300 m3, Göteborg, 'Avluda', 'Avluda 2' & 'SSS', inst. and performance
- Lokaal 01, Antwerp, 'On the day i fix a turbine to my belly'

2007

- Galerie Akinci, Amsterdam, Netherlands

Selected Group Exhibitions 2002 – 2009

2010

- IFA, Berlin
- IFA, Stuttgart

2009

TBA21, Vienna

2009

- La Capella, Barcelona
- Artists Space, NY, 'Columns held us up'
- REIS, Antwerp, 'Reset to Zero'
- Palais des Beaux Arts de Lille, 'Istanbul, traversee'
- Extra City, Antwerp, 'Manifest Destiny'
- KVS, Brussels, 'Zoom in zoom out'
- Lokaal 01, Antwerp, 'The day I fix a turbine to my belly'

2008

- Mercy, Independents Liverpool Biennial, Liverpool, UK, "Interchange"
- The Bluecoat & Open Eye Gallery, Liverpool, UK, "New Ends, Old Beginnings"
- Deutsches Architektur Museum, Frankfurt, DE, "Becoming Istanbul"
- Opelvillen, Rüsselsheim, DE, "Speed, speed!"

2007

- Santralistanbul, Istanbul, "Light, Illumination and Electricity"
- Cetin Emec Gallery, Izmir, Turkey, 'Off The Record'
- Gallery Tanya Rumpff, Haarlem, Netherlands, "On Memory"

2006

- Stedelijk Museum CS, Amsterdam, Netherlands, "Just in Time"
- Villa Manin – Centre for Contemporary Art, Udine, Italy, "EurHope"
- Parts, Xiamen, China
- Living Art Museum, Reykjavik, Iceland, "Supremes, In order of appearance"
- Karsi Sanat Galerisi, Istanbul, Turkey, "Istanbul Defterdarlari"
- Art Museum of Estonia, Tallinn, Estonia, "SHIFTscale: Extended field of contemporary sculpture"

2005

- V2_, Institute for the Unstable Media, Rotterdam, NL, 'INFRActures: Translations between the Sonic, Spatial and Temporal'
- Martin Gropius Bau, Berlin, DE, 'Urban Realities: Focus on Istanbul'
- Int. Rotterdam Film Festival, Rotterdam, NL, 'Hotspots'
- Platform Garanti Contemporary Art Center, Istanbul, TR, 'Art for...'

2004

- IFA Gallery, Berlin, DE, 'URBAN reVIEWS: Istanbul'
- IFA Gallery, Stuttgart, DE, 'URBAN reVIEWS: Istanbul'
- ZKM, Karlsruhe, DE, 'Call me Istanbul', exhibition design and sound architecture, with E. Erkal

2003

- Istanbul Biennial, Istanbul, TR, "Poetic justice"
- MOMAS – Museum of Modern Art Saitama, Saitama, JP, 'Turkish Art Today'
- IMMEDIA 2003, Ann Arbor (MI), US, Ann Arbor Computer Artist Coalition

2002

- Nisantasi Pedestrian Exhibitions-1, Istanbul, TR, 'Personal Maps, Global Geographies'

Selected Performances (2005-)

2009

- 'The day i fix a turbine to my belly', Lokaal 01, Antwerp, BE
- 'Dokuman' with Taldans, De Singel, Antwerp, BE
- 'Dokuman' with Taldans, R. Schouwbourg, Rotterdam, NL
- 'Dokuman' with Taldans, Bozar, Brussels, BE
- 'SSS', Extra City, Antwerp, BE

2008

- Lusine, Geneve, CH, "Graf" with F.Sizanli, M.Kaplan, E.Devries
- Kazerne, Basel, CH, "Graf" with F.Sizanli, M.Kaplan, E.Devries
- Dampfzentrale, Bern, CH, "Graf" with F.Sizanli, M.Kaplan, E.Devries

2007

- 4/4 with Nekropsi, Platform Garanti, Istanbul, Turkey
- As Cev Edit, Triangle Project, Istanbul,
- Internoise Conference, Istanbul, Turkey, 'SSS'
- with Nekropsi, various venues in Turkey and Germany

2006

- Stedelijk Museum CS, Amsterdam, Netherlands, 'SSS'
- Parts, Xiamen, China, 'SSS'
- Rijksakademie van beeldende kunsten, Amsterdam, NL, 'SSS'
- MontpellierDanse, Montpellier, France, "Graf" with F.Sizanli, M.Kaplan, E.Devries
- Living Art Museum, Reykjavik, Iceland, "Superbs"

2005

- De Melkweg, Amsterdam, NL, 'Istanbul Reloaded'
- Gessnerallee, Zurich, CHE, 'Unruhe Bitte', with Alexandra Bachzetsis
- Rijksakademie van beeldende kunsten, Amsterdam, NL, with Tine Melzer

>>> www.cevdeterek.wordpress.com

DENİZ GUL /

Deniz Gul lives and works in Istanbul, Turkey where she received her BA in Visual Arts and Communication Design.

Gul uses photography; video, objects and text to create works of art that examine construction of identity and space through social roles, urban myths and representation. In her recent video series *Mama Stop!* (2008, Tokyo) she depicts on parental control over a child in different settings and reproduces codes of behavior via spatial arguments over women's identity and her role in the society. Her latest photography series *Backyard and Façade* (2008, Istanbul) exposes the use of an early 19th century –the so called baroque and western- architectural site to a narrative which fancies fictive characters to go around cultural, social and practical rituals. The piece reproduces the cult of western influence on the orient and imagines the cultural artifacts in a staged wedding.

Gul's artistic practice involves public interventions or site specific productions; she is also a writer for various magazines and a blogger about contemporary culture, arts, design and urban life. In 2008, Gul's fictive-documentary work *Zeytinburnu Monologues* was published as a part of "Urban Makers – Parallel Narratives of Grassroots Practices and Tensions" by bbooks, Germany. The same year she participated in Tokyo Wonder Site residency program and exposed in "Post-it Cities", Centre De Cultura Contemporania (Barcelona) and "Bodig 08", Hafriyat Karaköy (Istanbul).

« Ottoman Cuff », 2004

Photography Installation:

36 diapositives, Kodak Carousel (which features automatic rollback and a timer).

« Ottoman Cuff » is showing a young person hitting a wall-only with his hands. There exists a legend about an Ottoman War technique: young man at the age of childhood is selected for the army. He is trained as he numbs and hardens his palms by slapping the marble wall until he gets calluses on his hands, grows powerful, so does not feel pain any more. The saying goes that he is chosen to go to war for an incursion to hit down the enemy warrior and horse by his hands.



DENİZ GÜL /

CV and LINK

Selected Exhibitions

2009

"Reciprocal Visit", Depo, Istanbul, Turkey

"Welcome Little Istanbul", Academie Graz, Austria

"Quel _stanbul?" L'ete Photographique de Lectoure, Toulouse, France.

"Istanbul Traversee", Palais des Beaux Artes, Lille3000, Lille, France.

2008

"What Game Shall We Play Today?", Tokyo Wonder Site, Shibuya, Tokyo, Japan.

"Bodig 08", Hafriyat Karakoy, Istanbul, Turkey.

"Occasional Cities: Post-it City and Other Forms of Temporality", Centre De Cultura Contemporania", Barcelona, Spain.

2007

"Sidewalkcinema", Vienna, Austria.

"Nev/Tepebasi", Galeri Nev, Istanbul, Turkey.

2006

"Going Public '06", Modena with aMAZE Lab, Italy.

"Ifsak 1st International Istanbul Biennial of Photography", Istanbul, Turkey.

"Copykiller", Akbank Sanat, Istanbul, Turkey.

2005

"Terminal", Triskel Art Gallery, Cork, Ireland.

"Catania Arte Fiera", Catania, Italy.

"12th Biennial of Young and Mediterranean Artists", Naples, Italy with Bjcem.

2004

"Towards Naples 2", Kasa Gallery, Istanbul, Turkey.

"New Suggestions New Proposals 12", Borusan Art Gallery, Istanbul, Turkey.

Projects and Workshops

2009 "Reciprocal Visit", Apartment Project, Georgia, Armenia, Azarbeijan, Iran, Turkey.

2007 "IstanbulMAP", Istanbul, Turkey.

2006 "Exociti", Istanbul, Turkey.

2005 "KHOJ 2005 International Artists Workshop", Bombay, India.

2003 "Feta Festival", Gdansk, Poland.

Talks and Conferences

2009

"Deniz Gül and Burak Ankan: Notes on Immaterial Labour", Relative Position and Conclusions, Suriye Pasaji, Istanbul, Turkey.

2008

"Transient Spaces. The Istanbul Model", NABA – The Utopian Display Platform, MIArt, Milan, Italy

2007

"BFB Big Family Business" Open Process Tea & Toast (artist presentation), IMC, Istanbul, Turkey.

2005

"Transmodalities: mind, art, new media symposium", Sabanci University, Istanbul, Turkey.

Bibliography

2008 Gul, Deniz, et al. Urban Makers – Parallel Narratives of Grassroots Practices and Tensions. Berlin: b_books, 2008.

>>>> www.denizgul.com

BORGA KANTURK /

« the other Zidane : History of Djamel Zidane », 2009

500 posters mounted on the wall with glue

Installation

Mixed media

The other Zidane

It was the night of July 9, 2006. One soccer player, a legend. He inevitably demonstrates a sudden, harsh reaction to his opponent over a provocation before the eyes of millions. The reason for this reaction was associated by the media with his roots and otherness. "However, we are as usual, faced with a story of revenge. The photograph of a moment, which was featured in the world media, almost as advertising material.

The audience, of course, accepted the event in the way the media portrayed it, preferring its sensational approach. As the audience, we are forced to evaluate that moment in which Zidane furiously butted his opponent as the other bad boy's attack through the perspective of the media, which associated the event with Zidane's otherness and his roots as well as using Zidane and the incident as advertising and ratings material. Can we perceive or accept Zidane by keeping him away from the prejudices created by the media, which associated his identity with his being Algerian as if it were something bad? Or let's imagine that the origin of poetry, art and wine is not in the center of Europe—France— but in Algeria, which has Zidane on its national football team. Let's create an image in your mind about Zidane, who is eliminated from all kinds of prejudices, silent and resistant to being a promotional piece of media. Can we witness his story for a moment?

This is the story of Djamel Zidane...



BORGA KANTURK /

CV

Residency

- 2005
- HIAP (Helsinki International Artist-in-Residence Programme),
3 months residency, (june, july, august) Helsinki. FINLAND
2009
- La Friche, Sextant Et Plus, 2 months residency (july, august), Marseille, FRANCE

Instutional

- 2002
- He is a founder and director of KUTU' Portable ArtGallery'.
2003
- He is a co-founder K2 Art Center.
2004_2007
- He is a co-project director of K2 Art Center.
2007
- He is a co-founder of "1 Network for Contemporary Art, zmir"

Selected Solo Exhibition:

- 2001
- "Medar-i Iftihar", Iletisim Kitabevi Art Gallery,IZMIR
2006
- "Revenge of Zidane"(Zidane'in ntikamı), MASA, Istanbul
2009
- "Tanıklık Mesafesi, Fransız Kültür Merkezi Sergi Salonu, zmir"

Couple Exhibition:

- 2005
- "Borga Kantürk & Ahmet Ö üt", Platform Garanti Contemporary Art Center, Istanbul

Selected Group Exhibitions:

- 2002
- "I'm too sad to kill you !", Proje4L, Istanbul
2003
- B-fact: Black Sea / Baltic Sea / Barents Sea
Mutual Realities/ Artistic Exchange/ Inter-regional Solidarity,
Recognition/Switch/Hospitality, Bilgi Uni. Atelier 111, ISTANBUL
2004
- Darkroom, Artist-workshop, Contintental Factory, Hannover, GERMANY
- "Lock your mind"(Zihnini Kilitle), Serkan Özkaya, Ahmet Öğüt, Borga Kantürk
collaborative works, Sox36, Berlin, GERMANY
2006
- "Check-in-Europe", (p2p: invisible landscapes), EPO, Munich, GERMANY
- "Les Dessous Chic", Clermont-Ferrand, FRANCE
2007
- "Punctre Tyre, K2 art center, IZMIR
2008
- "Save As..." Contemporary art from Turkey, Triennale Bovisa, Milano, ITALY
2009
- "akümüle: kenara konanlar, kenarda kalanlar... (Accumulated: put aside, left
aside...), 5533, ISTANBUL
- "Görelî Konumlar ve Kanaatler" (Relative Position and conclusions), Suriye Pasajı,
ISTANBUL

Selected Curatorial Activities:

- 2001
- "Hello Boredom", KUTUv.1, Proje4L, stanbul
2004
- "The deepest breath", KUTUv.4, Akbank Art Center, stanbul
- "Secret Face", K2 Art Center, zmir
2005
- "alice vs. Alice" curators: Adnan Yıldız, Borga Kantürk, Selection for K2 Art Center
by Adnan Yıldız, Selection for Kasa Gallery by Borga Kantürk, December_January, s-
tanbul- zmir
- "Other's Chance", K2 Art Center March_May, zmir
- "The Little, The Cheap, The Trash and Absolutely Passionate!" Young Turkish Artists
from K2 Artists Initiative (Küçük, Ucuz, Anzalı ve Tamamen Tutkulu: K2 Sanatçı nsiya-
tıfından Genç Türk Sanatçılar), HIAP Artist Studio, Cable Factory, Helsinki, FINLAND
- "From the midnight sun: Contemporary Art Videos From Finland", K2 Art Center,
zmir

2006

- "Guest Room (01-02-03-04)" exhibition series for AKM Project Room, Novem-
ber,2006_February,2007, zmir
2007
- "Hope is a good thing", AtelierFrankfur, Frankfurt am Main, Germany
- Nightcomers, (the one part of 10th Istanbul Biennial exhibitions), Curators: Adnan
Yıldız, Borga Kantürk, Marcus Graf, Pelin Uran,
Ovul Durmusoglu, Istanbul
2008
- "One in a Million" Artists: Uygur Ozel & Nur Muskara, French Culture Art
Gallery,Izmir

Selected Publications:

- 2008
- "Save as...Contemporary art from Turkey, Exhibition Catalogue, pages: 24, 54 – 55
- Bant – (art & design culture magazine) No:45, pages: 36 – 39
- art-ist contemporary art magazine, no: 7, "Gecegezenleri kim Gördü?" text by Ayça
Ince, page: 54
2007
- "User's Manual Contemporary Art in Turkey, 1986-2006", Edited by Halil
Altindere&Sureyya Evren, pages: 296 – 299
- "Not Only Possible, But Also Necessary: Optimism in the Age of Global War, 10th"
intertational istanbul Biennial Catalogue, pages: 457 – 503, 520 – 521
- "Istanbul: 59 Locations, a format for nightcomers" by Bik Van der Pol, pages: 25-26,
- "Open Doors 2007", Atelier Frankfurt Year Catalogue, pages: 6, 8
- "K2 Contemporary Art Center 03 – 07", pages: 11, 18 - 20, 22 – 27, 30 – 35, 44, 48
- "Water&Blue" Exhibition Catalogue, page: 21
- "Milliyet Sanat, art-magazine, no: 9, "Binalın gece programlarının en tekinsizi" by
Adnan Yıldız, 20 - 21
2006
- "Songs of Freedom and love_Contemporary Art From the North of the North", Exhi-
bition Catalogue, page: 6
- "becoming a survivor" Artist's book by Borga Kantürk, 1000 copies
- "HIAP Bulletin – issue 01", page: 23
- Art in America, may 2006, no: 05, page: 199
- Bidoun, Summer 2006, Arts and Culture from Middle East, page: 142
- Plato - no:03, Magazine for contemporary art, pages: 116 - 117
- Geni Açı – no: 47, photography and art magazine, Berik Mecra by Ozge Baykan,
pages: 56 - 57
- Geni Açı – no: 45, photography and art magazine, Exhibitions, page: 63
- RH+sanat, art-magazine, no:28, page: 69
2005
- "Alice vs. alice", exhibition book, Co-editor: Borga Kantürk, pages: 35 – 42
- Trendsetter, design magazine, no:04, "portfolio by Borga Kantürk", pages: 124 – 131
2004
- "Tedium for a Rainbow", Exhibition Catalogue, pages:10 – 11, 30 – 37
- Art-ist Contemporary Art Magazine, "Along the gates of Urban", pages: 89 – 90
- Rh+Sanat, art magazine, no: 13, "gizli-yüz", page: 90
2003
- "I am too sad to kill you!", exhibition book, pages: 28, 31, 66 – 68,
- 22nd Graphic Design Exhibition Catalogue, page: 26
- Yapı, architecture and art magazine, no: 265, Exhibitions, page: 110
- RH+sanat, art-magazine, no:07, "80 m2 muzik, Birsin Çolako lu, pages: 80 - 81
- "80 square meters music", Exhibition Catalogue, pages:5, 22 – 23
2002
- "in between", exhibiton book, co-editor: Borga Kantürk, pages: 2 – 3, 40-41
- Arredamento Mimarlık, architecture magazine no: 01, Exhibitions, page: 32
2001
- "62nd State Exhibition on Paintings & Sculptures, exhibition catalogue", pages: 28-
29
- "Ancyclopedia for Izmir Painters", page: 166
- Izmir life, city magazine, no: 4, page: 66

interviews:

- 2008, interview by Seda Yılmaz, Time Out Istanbul magazine, no: 12, page: 34
2008, interview by Ozge Baykan, Ulusoy Travel Magazine, no: 135, pages: 126 – 128
2004, interview by Nilgün Yüksel, "Genç Sanatçı nerede?", RH+sanat, art-magazine,
no:12, pages: 57 – 58
2002, interview by Aysegül Sonmez, "yeniden baktılar", Milliyet Sanat, Art-magazine,
page: 72

AHMET OGUT /

Ahmet Ögüt's practice revolves around ideas of everyday life: distance and speed, the social and political realities of West versus East, and shifting identity. He often brings in-between spaces to light through humorous works, accomplished in video, performance, photography, and installations. "There is a subtle shroud of ambiguity dangling over the work," November Paynter writes, "one that tempts enquiry, rather than providing answers." (1) The 20-slide projection *Somebody Else's Car*, 2005, is emblematic of Ögüt's performative work. The photographs document the artist's guerilla-style action in which, using color paper, he transforms two publicly parked cars into the ubiquitous yellow Istanbul taxi, and blue and white police car. *Mutual Issues, Inventive Acts*, 2008, is a series of pencil drawings and staged photographs which depicts purported observations by the artist of poignantly absurd everyday occurrences: a man standing on two ladders, one balanced precariously on top of the other, to reach and fix a lamp post; two women sharing a single, long scarf; a man shaving by looking into his laptop screen as the videocam feeds his image back to him; a man riding a motorcycle while balancing unreasonably overloaded trash bags of goods around him.

In *Perfect Lovers*, 2008, the artist appropriates Felix Gonzalez Torres' title for a work that is equally poetic: consisting of two remarkably similar coins — 1 Turkish Lira and a 2-Euro coin — Ögüt's work points to both the distance between the EU reality and that of Turkey's political and economic position in the world, and to Turkey's continued struggle and hope to enter the Union. The title further raises questions: if Turkey and Europe are lovers, are they indeed perfect? and does this relationship benefit one partner more than the other? What does Turkey stand to gain from this prolonged love affair?

Ground Control, 2007-2008, is the manifestation of a gesture that is equally monumental and simple: the artist covered the first floor of the exhibition space with tons of black asphalt, essentially paving the floor. On an art historical level, the work engages with the many 'empty' exhibitions of institutional critique, and it recalls notions of the 'white cube' by dealing with the floor. The blackness of the material harks back to monochrome minimalist painting, while the manifestation of the work presents a sort of reversed land art. The artist's lighthearted humor points not to an art historical discourse, however, rather to a political one.

Resulting in an uncanny effect, *Ground Control* brings the outdoor experiences of walking on a slightly giving surface and smelling tar into the exhibition space. The gently disoriented viewer is propelled to reconsider the power of a paved road and all that it symbolizes: at best, modernization, access, and communication—in short, progress. The artist reflects, however, on the other underlying implications of asphalt, brought fourth in the work:

In paving the floor of the KW with asphalt, I was able to fill the exhibition space with an ambiance, rather than with physical objects. For me, asphalt is an ideological, authoritarian tool. It is a product of industrial modernity and civilization, and it operates as the best and most basic way to normalize and legalize territories. When we see asphalt in an interior space, we immediately come face-to-face with its invisible power and realize that it is a materialization of authority. (2)

Like in many still-industrializing countries, in Turkey, laying asphalt is the first step toward the modernization of rural areas. It opens once-secluded regions to traffic and goods, simultaneously colonizes them "under government control, purportedly to improve security. Asphalt thus becomes a political tool for the demonstration of government power." (3) Thus, by using common asphalt as a politicized material, the artist raises questions about power and, as the title so succinctly points to, control.

1. November Paynter, "Ahmet Ogut," November Paynter's Archive (<http://embersarchives.blogspot.com>), April 20, 2004

2. Ahmet Ogut in an interview by Paul Laster, Artkrush (Artkrush.com), August 20, 2008

3. Silke Baumann, "Ground Control," Ahmet Ogut (www.ahmetogut.com), accessed February 2009

AHMET OGUT /

« Mutual issues, inventive acts », 2008 (serie)

C-Print mounted on aluminium

« Motorcycle Act », « Luggage Man », « Simit Seller », « Two Ladders Act », « Tea Seller »

(Selection for the exhibition)

Mutual Issues, Inventive Acts is a photographic series based on precise observations of daily life on streets of Istanbul. In the photographs, the scenes – for example, a man trying to repair a street lamp by standing on two ladders, one on top of the other – were restaged in Helsinki. These practical ideas for adversities of all kinds seem, at first glance, rather absurd, but they point to the conditions under which people live in their respective social and economic contexts.



AHMET OGÜT

CV and LINK

Selected Solo Exhibitions

2009 Things we count, Kuenstlerhaus Bremen, DE
2008 Mutual Issues, Inventive Acts, Kunsthalle Basel, CH
2008 Across the Slope, Centre d'Art Santa Monica, Barcelona, ES
2007 Softly But Firmly, Galerija Miroslav Kraljevic, Zagreb, HR
2006 Ahmet Ogut and Borga Kanturk, Platform Garanti CAC, Istanbul, TR
2005 Ahmet Ogut Mala Galerija / The Museum of Modern Art of Ljubljana, SI

Selected Group Exhibitions

2009
- 53rd Venice Biennial, The Pavilion of Turkey, Venice, IT
- Performa 09, the third biennial of visual art performance, New York, US
- Warsaw in Construction, Warsaw Museum of Modern Art, PL
- Happy Together - Critical Reflection on Collective Identities, Tallinn Art Hall, EE
- 28th Biennial of Graphic Arts, Ljubljana, SI
- Take the Money and Run, De Appel, Amsterdam, NL
- The Generational: Younger Than Jesus, New Museum, New York, US
- In The Between, First Floor, Passage Petit Champs, Istanbul, TR
- Today in History, Centre for Visual Introspection, Bukarest, RO
- Auto, Dream and Matter, LABoral, Centro de Arte y Creación Industrial, Gijon, ES
- Auto, Dream and Matter, Dos de Mayo Art Centre, Madrid, ES

2008

- 5th Berlin Biennial for Contemporary Art, Berlin, DE
- Auto-Stop, Malmo Konsthall, SE
- Alphabetical Order, Index, Stockholm, SE
- Candid Stories, Insa Art Space, Seoul, KR
- The Salon of the Revolution, 29th Youth Salon, HDLU, Zagreb, HR
- Be(com)ing Dutch, Van Abbemuseum, Eindhoven, NL
- Scenes du Sud-Voilet 2, Carre d'Art Museum, Nimes, FR
- Lucky Number Seven: SITE Santa Fe Biennial 2008, New Mexico, US
- Car Culture, Scottsdale Museum of Contemporary Art, Arizona, US
- 10th Anniversary Exhibition: Fuuld Street, KIASMA Museum of Contemporary Art, Helsinki, FI
- 3rd Guangzhou Triennial: Middle East Channel, Guangzhou, China
- The Use of Every Sunbeam, Kunstlerhaus Stuttgart, DE
- SPAPORT, Banja Luka, BA
- Home Works IV, Ashkal Alwan, Beirut, LB

2007

- Stalking with Stories, Apexart, New York, US
- The Emergency Biennial, world tour / stop 9 / 10th Istanbul Biennial, TR
- Pensa, Piensa, Think, Centre d'Art Santa Monica, Barcelona, ES
- Open Ateliers, The Rijksakademie van beeldende kunsten, Amsterdam, NL
- Every Wind That Blows, Smart Project Space, Amsterdam, NL
- Heterotopias, First Contemporary Art Biennale of Thessaloniki, GR
- A Forest and A Tree, Kunsthalle Exnergasse, Wien, AT
- Petroliana, Moscow Museum of Modern Art at Petrovka, RU

2006

- Home and Away, Maribor Art Gallery, Maribor, SI
- EurHope 1153, Contemporary Art from the Bosphorus, VILLA MANIN Centre for Contemporary Art, Passariano, Codroipo (UDINE), IT
- Art Without Borders, Armenian Center for Contemporary Experimental Art, AM
- USTE 06, Performance Project, Basel, CH
- Check-in Europe / P2P, European Patent Office, Munich, DE
- Ethnic Maketting, Azad Gallery, Tehran, IR
- Normalization, Roseum Center for Contemporary Art, Malmo, SE
- SHIFTSKALE; Sculpture at the Extended Field, KUMU Tallinn Museum of Modern Art, EE

2005

- 9TH International Istanbul Biennial, Istanbul, TR
- Free Kick, Antrepo No: 5, Istanbul, TR
- Posit 9B, Ikon Gallery, Birmingham, UK
- SCHADENFREUDE, The Artists Cinema, Frieze Art Fair, London, UK
- Situated Self, Museum of Contemporary Art, Belgrade, YU / Tennis Palace Art Museum, Helsinki, FI
- Others' Chance, K2 Art Center, Izmir, TR

2004

- Placebo effect, Spanwasser HQ, Berlin, DE
- 5. Cetinje Biennial, National Museum Montenegro, YU
- Yugoslav Biennial of Young Artists, Vrsac & Belgrade, YU
- I need a radical change! Gallery Nova, Zagreb, HR

2003

- Force of the Language Keci Burcu, Diyarbakir, TR
- I am too sad to kill you! Proje4L Istanbul Contemporary Art Museum, TR

2002

- The Pavement; Under the Beach Proje4L Istanbul Contemporary Art Museum, TR
- I am bad and I am proud! Refika, Istanbul, TR

Selected film/video screenings

2008

- She does not think so but she is dressed for the h-bomb, Tate Modern, London, UK
2007

- The Shadow Cabinet, De Appel, Amsterdam, NL

2006

- SCHADENFREUDE, The Artists Cinema, LUX Touring Project, FACT, Liverpool, UK, Arnolfini, Bristol, UK, Centre for Contemporary Arts, Glasgow, Oberhausen Short Film Festival, DE, Phoenix Arts, Leicester, Espacio Fundacion Telefonica, Buenos Aires, Argentina

2005

- This May Be What Parallel Play Looks Like, Sculpture Center, New York, US

Selected Artist Books

2008

- On The Road to Other Lands, published by A Prior and 5th Berlin Biennial

2007

- Today in History, published by Book Works, UK and Platform Garanti Contemporary Art Center, TR

Selected Publications

2009

- Lapses/*1, Editor: Basak Senova, published by Istanbul Foundation for Culture and Arts

2008

- Ahmet Ogut: Informal Incidents, Editor: Halil Altindere, art-ist contemporary Art Series-9, Artist Book - 1

2007

- Softly but Firmly, Catalogue published by Galerija Miroslav Kraljevic

Selected Projects

2008

- Today in History-Online version, 16th Biennale of Sydney online venue
- Songs of The Open Road, Bidoun Magazine, Pulp Issue, Sep. 2008

2006

- Another Perfect Day, Performance at Pist, Istanbul, TR

2005

- I wonder what is going on upstairs, Performance at Kunstmuseum Basel, CH

Residencies

2010

- De Tolhuistuin, Amsterdam, NL (January - March)

2009

- Cité internationale des arts Paris, FR (July -August) and RED A.i.R. Amsterdam, NL

2008

- Future Arts Research at Arizona State University, US (July)

2007-2008

- Rijksakademie van beeldende kunsten / Dutch Ministry of Education, Culture and Science, Amsterdam, NL

2005

- IAAB, Basel, CH (June-September)

Works in Collections

FRAC Nord-Pas de Calais, Dunkerque, FR
KIASMA Museum of Contemporary Art, Helsinki, FI
Isabelle & Jean-Conrad Lemaître
Opymos Collection and other private collections.

Fellowships

2008 ABN AMRO

>>> <http://www.ahmetogut.com>

CANAN SENOL /

« Ibretnuma / Exemplary », 2009
video animation, 27:30

The devastatingly beautiful daughter of a poor family in the southeastern part of Turkey is the main character in the animated video work *Exemplary* (2009). The storyline echoes ancient folk tales, and the narrative style is akin to *One Thousand and One Nights*, but addresses the contemporary context of women in Turkish society, imbued with tensions that oscillate between secular values and the emergent sensitivities of moral conservatives and institutionalised religion. Through the life of the main protagonist the narrative problematises the oppressiveness of the institutions of marriage and family, the political and religious instrumentalisation of the female body and the implementation of the notion of female beauty as a topos of orientalisation and consumerist exploitation. The video uses abundant visual vocabulary that resembles classical Ottoman miniature illuminations and calligraphy, many of them adapted from their original forms and combined with collaged fragments



CANAN SENOL /

CV and LINK

SOLO EXHIBITION

2007
"Hicap", Performance, Platform Art Center, Istanbul
"Bahname" Masa Project, Istanbul
2006
"Behind the Curtains", Festival De Rode Loper, Amsterdam
2006
"Eyes cannot cognize" KBH Kunstall, Copenhagen
2005
"Behind the Curtains", 9th International Istanbul Biennial Paralel Project, Istanbul
2003
"Es war einmal", Laden No:5 Bad Ems, Germany
2000
"Finally you are in me", Tabela, Istanbul
1997
"Dreams, Faces, Plotters", Curator: Beral Madra, Rahmi Koç Museum, Istanbul
"Light up a Candle for the Light!" Performance, Istanbul

GROUP EXHIBITIONS

2009
City_net Asia 2009 - Seoul Museum of Art (SeMA), Seoul
11th International Istanbul Biennale, curators WHW, Istanbul
"Red Thread", Curator WHW, Tanas Gallery, Berlin
Scoe Art Fair, Basel
"Unfair Provocation", Curator Canan Senol, Hafriyat Karaköy, Istanbul
2008
Contemporary _stanbul Art Fair 08, Istanbul
"Save As", Contemporary art from Turkey, Triennale Bovisa, Milan
"Makul", Hafriyat Karakoy, Istanbul
Sehir Hatlan / Stadtverbindungen, Kunstmuseum Erlangen, Germany
2007
"Here, There, Abroad" Ifa Galery Stuttgart, Germany
"Here, There, Abroad" Ifa Gallery Berlin, Germany
"Global Feminisms", Davis Museum and Cultural Center, Wellesley
"Be a realist, demand the impossible", Curator Halil Altindere, Kar_I Sanat _stanbul
"IFCA 13th international Festival of Computer arts", Maribor
"Global Feminisms" Brooklyn Museum, Newyork
"Never From the Back but Face to Face" Radikal Art, Istanbul
"without head", performance, MacArt Gallery, _stanbul
2006
"All about lies", Apartman Project, Istanbul
Home and Away" Maribor Art Gallery, Slovenia
2005
"Free Kick", Istanbul 9th International Istanbul Biennial Hospitally Zone, Istanbul
"Secret and Time", Ankara
"Werke der Stipendiaten in Privatbesitz", Emser Salon, Germany
2004
"Metamorphosis", Darphane, Istanbul
"K-ein Weg", Gallery Berkelkraftwerk Vreden, Germany
"38. Paralel, Horizon", Skironio Centrum Kiffissia, Athens
"Muslims in Cairo, Teheran, Istanbul, Paris, Dağar", Parc de la Villette, Paris
2003 "I'm too sad to kill you" Proje 4L, Istanbul
"Good, Bad, Ugly" Bilgi University, Istanbul
"Bad Emser Medienkunsttage", Bad Ems, Germany
"Art bytes" Künstlerhaus Schloß Balmoral, Bad Ems, Germany
"Short & Sharp" Curator: Gulsen Bal, London Gallery 291, London
2002
"VideoRom 4,0", Curator: Giacinto Di Pietrantonio Italia
"VideoRom 2,0" Curator: Cristiana Perralla, Giancarla Zanutti Gallery Milan,
"Video-Pool" Curator: Beral Madra, Contemporary Art Fair, Istanbul
2001
"The Passions", Ist Valancia Biennial
2000
"Young Art 3", Curator Vasif Kortun, Ankara
"Resistance", Istanbul Technical University, Curator: Beral Madra, Istanbul
1999
"The picture in the hills" Dulcinea Art Gallery, Istanbul
"Out from Nowhere" centrem Beeldende Kunst, Dordrecht, Schiedam, Lieden,
Holland
"Mixed Painting Exhibition", Galery Galetea, Curator: Vasif Kortun, Istanbul
1998
"Reise Durh das Labyrinth", Galery Pozzo Pozzoza, Curator: Beral Madra, Berlin
Art in The World, Critical Trends and Young Artists, Passage de Retz, Paris
1997
18. Contemporary Istanbul Artists Exhibition, AKM Istanbul

"Kaos" Youth Action 3, TUYAP, Istanbul "Varna'97" 9. International Print Biennial,
Varna
"Dungeon" Group 97, Anemas Dungeon, Istanbul
1996
"Territory-Deterritorialisation" Youth Action 2, TUYAP, Istanbul

WORKSHOPS AND LECTURES

2009
workshop at _stanbul Modern Museum
2008
Artist Talk, "Here, There, Abroad", rum46, Aarhus, Denmark
2007
Artist Talk, "Open Table", Platform art center, Istanbul
2006
Colloquium "Islam and Contemporary art" Museum of Fine Arts, Boston
2006
Artist Talk The School of The Museum of Fine Arts, Boston
2006
Lecture, workshop "Eyes Cannot Cognize", Royal Academy of Fine Art, Copenhagen,
2006
Lecture "Eyes Cannot Cognize", KBH Kunstall, Copenhagen,
2004
Lecture "If you do not deserve to be non-existent, you should better give up", Mar-
mara University, Ataturk Faculty of Education Department,

>>> www.canansenol.com

MERVE SENDIL /

« Guide to Dreaming »

Drawing with electric cable on wall and sound installation

2009

My work provides clues on the life I`m living in and what I wish to see happen in it. As I assemble the world I dream of, I acquire my resources from the time I`m actually living in. Each of my production reveals diverse facades of a new world, which I bring together by employing different techniques and materials.

A forest of myriad colors, the circus, camouflaged super heroes, drawings made on walls with cables that terminate with music coming out of headphones as well as my artist`s book which contains my narration of a life depicting the exact opposite of my choices in real life, and which results as a fantastic fiction story, are all the essentials of this new world. On the other hand, the open archive I`ve dubbed under the name of "Underscene Project" and which compiles the recordings of amateur groups, as well as my analog pirate radio transmissions are all activities in which the world I live in has been realigned.

The works I create by producing objects, portray the colors and forms of the world I imagine, but also they reach out to wider and varied audience by means of freely allocated tools such as open archives and radio broadcasts.

In my most recent works written story, sound and the visual merge to create in integral whole. This unison emerges as yet another fantastic story which sends symbolic allusions to the society`s spontaneous groups and establishes another link between the new world which I have assembled and the real world in which I exist.

My experience during the time I spent in Marseille forms a new work that also consists of story, sound and image. The story I wrote blends my actual physical experience with my perceptual world. The visual imagery I created afterwards projects the physical appearances of characters in the story. The sound functions as a backdrop for creating the atmosphere of the story.



MERVE SENDIL /

CV and LINK

Solo, Selected Group Exhibitions and Workshops:

- 2004_ "The city -engraver " _ KUTU v.1 (portable art gallery)_Izmir, Turkey
- 2004_ "that's the city" _K2 Contemporary Art Center (room exhibition)_ Solo exhibition, Izmir, Turkey
- 2004_ "Urban-ism (Urban –My Trace)" _ Iletisim Gallery_Solo exhibition, Izmir, Turkey
- 2004_ "The nude leaving the place" _K2 Contemporary Art Center_Izmir, Turkey
- 2005_ "Alice vs. Alice" _ Kasa Gallery_ Istanbul, Turkey
- 2005_ "Other's Chance" _K2 Contemporary Art Center_Izmir, Turkey
- 2005_ " New Suggestions, New Proposals" _Borusan Gallery _Istanbul, Turkey
- 2005_ "A Little Break" _Activity of Universiade_K2 Contemporary Art Center_Izmir, Turkey
- 2005_ "One Minute Film & Video Festival", Switzerland
- 2005_ "The little , the cheap , the trash and absolutely passionate " _HIAP Studios , Helsinki, Finland
- 2006_ "Circle" _K2 Contemporary Art Center (room exhibition)_ Izmir, Turkey
- 2006_ "One Minute Film & Video Festival", Switzerland
- 2007_ "Peer 2 Peer" workshop _ K2 Contemporary Art Center_ Izmir, Turkey
- 2007_ "Hope is a Good Thing" _AtelierFrankfurt_Frankfurt, Germany
- 2007_ "DDR Demo Album Design Workshop" by Underscene Project -K2 Contemporary Art Center _ Izmir, Turkey
- 2007_ Istanbul Biennial, curated by Hou Hanru, Special Projects, K2 Artists Initiative- collective participation, Sanralistanbul, Istanbul, Turkey
- 2008_ "DDR Diskografi" – MASA Project- Apartman Project_ Istanbul, Turkey
- 2008_ "I Reject to be Normal " – Outlet_ Istanbul, Turkey
- 2009_ "Chicken Monkey (surf rock) Demo Album Design Workshop" by Underscene Project –Borusan ArtCenter _ Istanbul, Turkey
- 2009_ "Relative Position and Conclusion" – Suriye Pasaji_ Istanbul, Turkey
- 2009_ "Material Picture" – American Hospital's art gallery, Operation Room_ Istanbul-Turkey

>>> www.mervesendil.blogspot.com

GOKCE SUVARI /

« Snack Bar »

wood, oil on panel, sound, 2009

« Untitled »

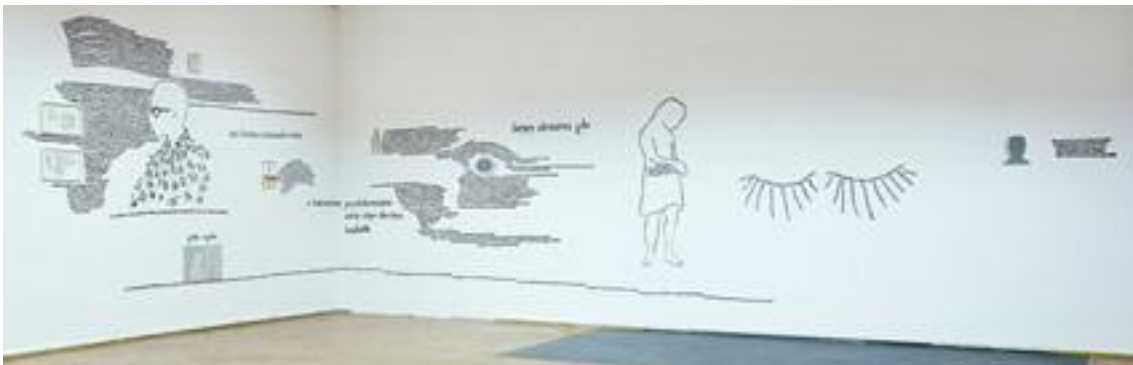
oil on canvas (five pieces), variable dimensions, 2009

In the broadest terms, my work often deals with the sense of nostalgia, indicators of longing for a past and the narratives within our social culture, and how we interpret them in various means of story telling. I usually take narratives from popular, historical or traditional culture and try to re-produce them in order to express the manipulative nature of re-telling and re-writing of the facts, as well as individual ways of story telling. I prefer to look at the means of storytelling in the oral practice as in the children's game of "Chinese Whispers", which changes the actual phrase through cumulative errors.

In means of practice my works involve socio-visual iconography both in popular and traditional senses. For me, museums, memorials and even individual archives of past, such as albums, are places that re-assemble the past with personal, political, and cultural manipulations. I usually try to adopt these gathering processes to my practice.

As an example, in "The Story of the Girl, Who Lost Under The Table" I created a fable like structure through the exploration of one family's history. This was based on the retelling of history through oral tradition with personal interpretations, and I used interviews with elders in the family in order to re-constitute the history manipulated by time and personal approaches, resulting in a fairy-tale like narration and archival gathering of the facts. The final work was composed of re-writing the narratives, and installing it on the space.

Collecting imagery from various resources like daily newspapers, magazines, films as well as personal archive is also an important tool for my practice. I use this personal and found imagery to highlight an anonymous and accumulative sense.



GOKCE SUVARI /

CV

SELECTED EXHIBITIONS

2009

Reciprocal Visit, Depo, _stanbul, TURKEY

2008

Emergency Exit, Outlet _stanbul, TURKEY

"Inside-Outside", Atelierfrankfurt, Frankfurt, GERMANY

2007

"Passages", Projektraum M54, Basel, SWITZERLAND

"The Unmarked Categories", project initiator: Elmas Deniz, K2 Gallery, Izmir, TURKEY

"SOBE!", Bilsar, Istanbul, TURKEY

2006

"Les Dessous Chics", Le 13 bis, Clermont-Ferrand, FRANCE

"Kutu mini: for the 4th anniversary of KUTU" model of KUTUv.1 that hosted

the first KUTU exhibition called 'Merhaba ic Sikintisi' (Hello Tedium) participating in CHECK-IN EUROPE: Reflecting Identities in Contemporary Art, p2p,

EPO, Munich, GERMANY

2005

"A Little Break", K2 Gallery, Izmir, TURKEY

'The Little, The Cheap, The Trash and Absolutely Passionate!' Young Turkish

Artists from K2 Artists Initiative, HIAP Studios, Cable Factory, Helsinki, FINLAND

"Alice vs Alice", Kasa Gallery, Istanbul, TURKEY

2004

"The Deepest Breath" KUTU v4, in the exhibition

"The Tedium and The Rainbow", Akşanat, Istanbul, TURKEY

"The Ghost Line" Akşanat, Istanbul, TURKEY

2003

"I'm too sad to kill you!", Proje4L, Istanbul, TURKEY

"Another Place..." DEÜ Faculty of Fine Arts, Izmir, TURKEY

B-fact: Black Sea / Baltic Sea / Barents Sea Mutual Realities/ Artistic Exchange/

Inter-regional Solidarity, Recognition/Switch/Hospitality, Bilgi Atolye 111, Istanbul, TURKEY

"GO!", Liquidacion Total, Madrid, SPAIN

2002

"Vantriloquist", Iletisim Gallery, Izmir, TURKEY

"Hello Boredom" KUTU v1, participating in the exhibition

"Under the beach: The Pavement", Proje4L, Istanbul, TURKEY

"New Suggestions, New Proposals 8", Borusan Art Gallery, Istanbul, TURKEY

2001

"In Between", Palmye Shopping Centre Construction Area, Izmir, TURKEY

PRESENTATIONS AND LECTURES

2006

YKY Contemporary Art Talks "Artists Run Initiatives; K2", Participants Elmas Deniz, Borga Kantürk,

Gökçe Süvari, Moderator: Levent Calıkoğlu, YKY Centre of Culture, Istanbul, TURKEY

"Les Dessous Chics" Artist-Talk: Olivier Babin, Borga Kantürk, Delphine Reist, Fredericke Ruckert,

Lionel Sabatte, Gokce Suvari, La Jetée, Clermont-FD, FRANCE

WORKSHOP AND EVENTS

2009

"Reciprocal Visit - Workshop", originator of the project's concept Selda Asal, organized and curated by Serra Ozhan, venues: Silk museum- Tbilisi, Open

University- Yerevan, Azad Art Gallery-Tehran

2008

"I'm Here, The Time is Now", organized by European Cultural Foundation and Ong Keng Sen, Rotterdamse Schowburg, Rotterdam, NETHERLANDS

2007

Open Studio, IAAB Studios, Basel, SWITZERLAND

"Not Only Possible but Also Necessary: Optimism in the Age of Global War" 10th International Istanbul Biennial, curated by Hou Hanru, Special Projects,

K2 Artists Initiative- collective participation, Sanralistanbul, _stanbul, TURKEY

2006

"Les Dessous Chics", Artists Workshop, Clermont-Ferrand, FRANCE

Kamen Bryag, Artists Workshop, Kavarna, Varna, BULGARIA

2004

"Dark Room", Artists-Workshop, Continental Factory, Hannover, GERMANY

LA VILLE BLANC | DIE WEISSER STADT
a project by XURBAN_COLLECTIVE / december 2009



Artists' Statement

When strolling through the cities of Marseille, Istanbul, Shanghai, New York, Bangkok and others, one may recognize an urban pattern characterized by large-scale commercial and residential developments, most of them still under construction. Commercial ports, city centers, shopping areas and, old buildings are being rebuilt transformed and packaged to cope with the transformation of the global economy. On the one hand, these cities -- all situated next to the sea -- try to establish their unique important position within the global marketplace, and on the other, their governing bodies together with investors/developers tend to ignore the livelihood of the residents by specifically excluding the poor, immigrants and everyone else who cannot afford to be the part of the new panorama. Corporate managers, lawyers, city officials, architects, designers and the police collaborate in for meticulous gentrification projects and. They announce their plans with architectural renderings.

We took the title La Ville Blanc from a graffiti tagged on such an architectural rendering of a development project to be realized within the city center of Marseille. It seems that the term La Ville Blanc characterizes an imminent mistake, which is not directly translatable into Turkish or English. The gendered disposition of language underlines the patrimonial politics of development and gentrification. La ville, a feminine word is accompanied by a masculinized term, blanc . (instead of blanche). This , at first appears to be a mistake, a grammatical error clearly indicating that the owner of the appellation graffiti is not language proficient in language. However, blanc, the masculine form of a city, a development plan of new corporate/trade centers initiates a very precise critique. When , walking in Marseille, we came upon this billboard with a the vision of the things to come, soon, we realized the similarities between with images of the same kind in different cities of the world: an affluent “all-white” imagining of an the exclusive urban life.

The Mediterranean port cities share a common fate throughout history, best explained by historians like Fernand Braudel: there are times of economic boom and periods of decline, and then again a surge in activities which necessitates the expansion of the commercial port and its relocation further out of the city center. In most of them, including Istanbul, the evacuated waterfront property is the prize of the neo-liberal governments, opportunistic developers and investors. While the containers full of merchandise, the crude oil, the tuna stocks and other fish and tourism roam the sea, the continents are interconnected via underwater power and network cables, and by the various pipelines of various sort. Within this intense flow on, under and around the Mare Nostrum, the European cities still resist the influx of the unwanted races, and zones of exclusion are on the rise in France, Germany, Italy and others. This xurban_collective project in Marseille constitutes a branch a leg of an ongoing research about on the seas as defined by various manifestations of the global trade and economy, and by the flow of the bodies as a possibility for retributive justice. The utterances fuelled by the future global order and new formations within the EU, should require a proper representation of the “negligibly small” actors for the creation of wealth..

Xurban collective



Note d'intention

Lorsque l'on flâne à travers des villes comme Marseille, Istanbul, Shanghai, New York, Bangkok et bien d'autres, on peut y reconnaître une urbanisation commune, caractérisée par des développements à grande échelle de zones commerciales et résidentielles, pour la plupart toujours en chantiers. Ports industriels, centre villes historiques, zones commerciales et urbaines, sont restaurés, transformés et empaquetés pour faire face aux nouveaux enjeux de l'économie mondiale. Si d'un certain côté, ces villes situées en front de mer tentent d'établir ou de conserver une position dominante dans ce marché globalisé, leurs dirigeants soutenus par des investisseurs et des promoteurs avisés, ont tendance à exclure de ce new deal une partie de leurs habitants, souvent pauvres, parfois immigrés, en tout cas peu raccord avec ce nouveau panorama. Directeurs d'entreprises, avocats, fonctionnaires territoriaux, architectes et policiers collaborent à cette gentrification méticuleuse, annoncée à grands coups de panneaux d'affichage.

Nous avons extrait le titre de notre projet « La ville blanc », d'un graffiti inscrit sur une de ces enseignes présentant un projet urbain et architectural en centre ville de Marseille. La faute de genre induit ici une erreur imminente qui n'est transposable ni en turc ni en anglais. « La ville », mot féminin, accompagnée d'un adjectif au masculin « blanc », semble dire à priori que l'auteur du graffiti n'est pas de langue française. Cependant, cette association de mots amorce une critique précise et souligne les politiques patrimoniales et les processus d'embourgeoisement. Quand, marchant dans Marseille, nous nous sommes heurtés à ce panneau d'affichage et sa vision des projets à venir, nous l'avons rapidement connecté aux images similaires présentes dans différentes villes du monde et véhiculant la promotion d'un imaginaire « all-white » pour une vie citadine exclusive.

Les villes portuaires du pourtour méditerranéen partagent un destin commun à travers leur histoire, ce que l'historien Fernand Braudel explique clairement : A des temps de booms économiques se succèdent des périodes de déclin pour ensuite rebasculer dans une nouvelle phase de croissance des activités nécessitant l'expansion des infrastructures portuaires jusqu'à leur délocalisation hors des centres villes. Pour bon nombre de ports, incluant Istanbul, la désertion du front de mer est le prix à payer d'un développement de politiques néo-libérales, d'investisseurs et d'urbanistes. Alors que des conteneurs pleins de marchandises, du pétrole brut, des stocks de thon et un flot de touristes naviguent sur les mers, les continents sont connectés via des puissances sous-marines faites de câblages communicationnels et de pipelines de toutes sortes.

Dans ce flux intense d'échanges sur et sous la Mare Nostrum, les villes Européennes continuent d'opposer une résistance aux migrations de populations indésirées, et les zones d'exclusions (ne cessent) de se multiplier en France, en Allemagne, en Italie et dans bien d'autres pays d'Europe.

Ces aspirations à la création de richesses, impulsées par le nouvel ordre global d'une part et la formation d'une Europe élargie d'autre part, devraient exiger une prise en compte appropriée de ces acteurs en marge et jusque-là négligés.

Collectif Xurban

LA VILLE BLANC I DIE WEISSER STADT XURBAN_COLLECTIVE Projesi, Ocak / 2009

Marsilya, La Friche'te yer alacak olan xurban_collective projesi, küresel ticaretin ve ekonominin çeşitli tezahürleriyle, ve bir karşı-adalet olasılığı olarak bedenlerin akışı ile tanımlanan denizler üzerine süregelen bir araştırmanın parçasıdır. Yeni küresel düzen içinde yapılacak her tespitin, refah üretimine katkıda bulunan "ihmal edilebilir derecede küçük" oyuncularını, yerküre, denizler ve tüm canlılar da dahil olmak üzere, layıkıyla temsil etmesi gerektiğine inanıyoruz.

Liman şehirlerinin günümüzdeki koşullarını incelersek, sürekli inaat halinde olan büyük çaplı ticarethane ve konut inaatlarıyla tanımlanabilecek bir kentsel örüntü ile karşılaşırız. Yeni ve eski ticari limanlar, kent merkezleri, alışveriş mekânları ve eski binalar, yeniden yapılandırılıp küresel ekonominin geçirdiği dönüşümlere ayak uydurmak üzere biçimlendirilmektedir. Hepsisi de denizin kenarında kurulmuş bu kentler, bir yandan küresel pazarda kendilerine özgü, önemli bir yer açmaya çabalarırken, öte yandan, yatırımcılar/mütahhitlerle birlikte yönetici kadrolar, özellikle yoksulları, göçmenleri ve yeni manzaranın bir parçası olamayacak herkesi dışlayarak, kent sakinlerinin yaamlarını görmezden gelmeye eğilimlidirler.

La Ville Blanc'da (Beyaz Kent) denizi, hem tarihin (ör. Akdeniz'in), hem de refahın, kültürün ve biyolojik zenginliğin aktarıcısı olarak ele aldık. Deniz, aynı zamanda binbir musibeti, petrol sızıntısı ve kimyasalları, denizanası istilası ve yok olan mercanları da içinde barındırır. Denizde, petrol tankerleri ve yük gemileri, milyonlarca ton malı ne pahasına olursa olsun tasırken akıl almaz boyutlarda bir sermaye birikimine ve aktarımına yol açarlar. Mülteci tekneleri de denizde, bazen yolculukları sırasında ya da vardıkları yerlerde felakete karşılaşmak üzere karşı kıyıya yol alırlar. Dünyanın tüm haritalanmış ve izlenebilir sularında rastlanabilecek gemiler arasında en görünmezi bunlardır. Denizin ufku, mecazi olarak bağımsızlığı, umudu ve insanca bir yaşamı temsil eder.

xurban_collective, 2009

XURBAN_COLLECTIVE/

CV and LINKS

Xurban collective (stylized as xurban_collective) is an international art collective founded in 2000. xurban_collective has members located in Izmir, Istanbul, Linz and New York City. Core members of the group are Guven Incirlioglu and Hakan Topal, whose transatlantic collaborations take the form of media projects and installations. Its mission is to instigate the questioning, examination, and discussion of contemporary politics, theory, and ideology, utilizing documentary photography, video, and text. The collective focuses specifically on areas of regional conflicts, military spatial confinement, urban segregation and "neo-liberal" exclusion strategies.

Members :

Guven Incirlioglu studied architecture (B.Arch); photography (MFA) and art theory (Ph.D.) and has exhibited since the 1980s in group shows and has held one person exhibitions in New York, Ankara, Istanbul, Sarajevo, Sofia and other locations working mostly with photography, photo-mechanical materials and new media. Since 1990, he was a lecturer in art and design in various schools in Turkey, including Bilkent University, Ankara, and Istanbul Bilgi University and is currently a faculty member at Economy University's Faculty of Art and Design in Izmir.

Hakan Topal is a media artist, living and working in New York. He studied engineering (B.S.), Gender and Women Studies (M.S.) and he is currently a Ph.D. candidate in the Sociology department at the New School for Social Research, New York. He has had one-person exhibitions, performances, video projects and photo-essays in addition to publishing works in various journals and catalogs. Topal worked as a researcher at GISAM, Audio Visual Research Center at METU, Ankara, and New Media Projects Manager at the New Museum of Contemporary Art, New York.

Ahmet Atif Akın is a media artist and lecturer living and working in Istanbul. He studied engineering (B.S.), Industrial Design (MSc.). He has produced videos, media installations and photography projects in addition to publishing articles in various catalogs and periodicals. Currently he is teaching digital media and aesthetics in the context of visual communication design at Bilgi University.

Mahir M. Yavuz is a designer and instructor. He received his BA and MFA degrees in Visual Communication Design at Istanbul Bilgi University. He participated in a number of major design projects in Istanbul between 1998-2006. Besides working as an art director, he was a full time instructor at the Department of Visual Communication Design, Istanbul Bilgi University between 2003-2006. In September 2006, Yavuz moved to Linz, Austria. He is currently engaged in doctoral studies at Kunstuniversität Linz and works as a senior researcher on graphic design at the Ars Electronica Futurelab.

Exhibitions :

xurban_collective exhibited internationally including projects in institutions such as the 49th Venice Biennial (2001), the 8th International Istanbul Biennial (2003), PS1/MoMA (2005), Apexart (2004), Exitart (2005) and ZKM – Center for Art and Media, Karlsruhe (2004). xurban_collective participated in the "Political/Minamal" show curated by Klaus Biesenbach (MoMA, New York)[

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- * Mortenbock, Peter. and Helge Moonshammer. Networked Cultures: Parallel Architectures and the Politics of Space. Rotterdam: NAI Publishers, 2008.
- * ACMA. Biennale Del Paesaggio Mediterraneo. Milan: ACMA Centro Di Archittettura, 2008.
- * Altindere, Haili., Evren S, eds. User's Manual / Contemporary Art in Turkey: 1986-2006. Istanbul: Revolver Books, 2007.
- * Elliot, David. Time Present, Time Past : Highlights from 20 Years of the Istanbul Biennial. Istanbul Modern, 2007.
- * Madra, Beral. Neighbours in Dialogue. Istanbul: Feshane, 2007.
- * Erdemci, Fulya, ed. Modern and Beyond. Istanbul Bilgi University Press, 2007.
- * Biesenbach, Klaus. Greater New York. New York: PS1 / MoMA, 2005.
- * Eche, Charles and Vasif Kortun. 9th International Istanbul Biennial. Istanbul Art and Culture Foundation, 2005.
- * Conover, Roger. Call Me Istanbul. Karlsruhe: ZKM, 2004.
- * Mermoz, Gerard. Time Lines: Reading the City of Signs. Istanbul: Aksanat Center, 2004.
- * Cameron, Dan. Poetic Justice: The 8th International Istanbul Biennial. Istanbul: Istanbul Art and Culture Foundation, 2003.
- * Akay, Ali. 60 years 60 Artists. Istanbul: Eczacibasi, 2002.
- * Madra, Beral, eds. The Perfumed Garden. Istanbul: 49th Venice Biennial Turkish Pavilion, 2001.
- * Ronte, Dieter, eds. Under the Sign of the City: Contemporary Art from Turkey. Bonn: Kunstmuseum Bonn, 2001.
- * 49th International Venice Biennial:Plateau of Humankind. Venice: Venice Biennial, 2001.

>>> <http://xurban.net>

<http://www.xurban.net/scope/lavilleblanc/>

QUELQUES UNS DES MOTS QUI, JUSQU'ICI, M'ÉTAIENT MYSTÉRIEUSEMENT INTERDITS

SENER OZMEN

CENGIZ TEKIN

BERAT ISIK

Curated by Sener Özmen

Le titre de l'exposition est tiré du poème que le poète français Paul Eluard a dédié à l'artiste surréaliste, André Breton.

Entre 2004 et 2009, trois artistes de Diyarbakır, Sener Özmen, Cengiz Tekin et Berat Isık, réalisent des travaux photographiques et vidéos inspirés du poème "Quelques-uns des mots qui, jusqu'ici, m'étaient mystérieusement interdits", écrit en 1936 par Paul Eluard et dédié à l'artiste André Breton. Directement lié au positionnement surréaliste, ce poème marque un tournant chez Eluard dans son rapport au monde empreint dès lors d'une nouvelle lucidité face à la réalité bouleversée :

Comment l'artiste peut-il agir alors que partout apparaissent des mots merveilleux qui ne mènent à rien? Comment le poète arrive-t-il encore à écrire alors même qu'il éprouve le grand souci de tout dire ? Que veut nous dire Eluard, lorsqu'il juxtapose les mots, guéridon grimace élastique, ou encore quand à déclic il associe un viol illuminé ?

Ainsi, le trio d'artistes, prend à son propre compte le reste « supposé » de ces mots interdits. Amour, guerre, enfance, mariage, jusqu'à leurs relations au monde de l'art, sont traités de manière indécise. L'amitié d'Eluard avec le peintre Max Ernst, tous deux situés sur des fronts opposés, se retrouvait dans leur constat de la force dévastatrice de la guerre, dans leur croyance en la fraternité entre les êtres, dans l'universalité de la pensée et la puissance réconciliatrice de l'art. Une vision partagée par Sener Özmen, Cengiz Tekin et Berat Isık, dans une réalité du présent aussi dure, une réalité où tous les fronts se valent jusqu'à ne plus trouver un camp avec qui s'entendre.

SIMDIYE KADAR BANA ESRARLI BIR BICIMDE YASAKLANMIS KELIMELERIN BIR BOLUMU

SENER OZMEN

CENGİZ TEKİN

BERAT ISIK

Curated by Sener Özmen

Diyarbakır'da yaşayan ve üreten üç güncel sanatçının (Sener Özmen, Cengiz Tekin ve Berat Isık) 2004-2009 yılları arasında ürettikleri video ve fotoğraf çalışmaları, devrimci sair Paul Eluard'ın, gerçeküstücü sanatçı Andre Breton'a ithafen kaleme aldığı "Simdiye kadar bana esrarlı bir biçimde yasaklanmış kelimelerin bir bölümü" adlı siirinden yola çıkarak, gerçeğin altüst olduğu bir coğrafyada, tutarlı gerçeküstücü sair ve ressamların (burada sanatçıların) bu beklenmedik yeni durum karşısındaki tutumlarına göndermede bulunuyor. Nasıl hareket ediyor güncel sanatçı hiçbir seye götürmeyen harikulâde kelimeler dolarken ortalıkta? Sair ne yazıyor her şeyi söylemenin derin kaygısıyla bunalmışken? Ne anlatmaya çalışıyor Eluard yuvarlak masa degişken surat asma derken? Ya da "tetik" kelimesi ona "parıltılı bir tecavüzü" anımsatırken? Üçlü, Eluard için yasaklanmış kelimelerin olası diğer bölümüyle ilgilendiğini söylüyor. Savaş, ask, evlilik, çocuk ve sanat dünyasının yoğun ilişkilerinin kendilerini olgunlaştırmamış olabileceği ihtimali üzerinde duruyor tuhaf bir şekilde.

Eluard'ın ressam Max Ernst'le düşman cephelerde kurdukları dostluk, savaşın gereksizliği ve yıkıcılığı, insanların kardeşliği, düşüncenin evrenselliği ve en önemlisi sanatın uzlaştıracılığıyla somutlanmıştır. Sener Özmen, Cengiz Tekin ve Berat Isık, farklı dönemlerde ve Diyarbakır'da ürettikleri video ve fotoğraf çalışmalarında, tüm cephelerin giderek birbirine benzediği ve uzlaşacak bir taraf bulmakta zorlandıklarını söylüyor.

SENER OZMEN / Curateur, Artiste

« Our Village », 2004.

Vidéo. Durée: 07:09

Deux petites filles entonnent une chanson apparemment idyllique sur leur village. La progression de la vidéo et les paroles de la chanson témoignent d'une situation moins charmante que la petite ritournelle ne le laisse penser. Sener Özmen s'intéresse aux différences culturelles et aux traditions, qu'il présente d'une façon parfois humoristique et parfois grinçante dans des mises en scène inspirées du style documentaire. Our Village a été montré au Festival International de court-métrages d'Oberhausen (Allemagne) en 2006.

Using the high-pitched cheerfulness of children's songs, and the benign, innocent demeanor of two little girls, to create a very crass and simple - but perhaps all the more effective - contrast with a depressing tale of rural dejection.



« The Work », 2005.

Vidéo, Durée: 05:44

« The Work » montre deux femmes assises par terre, en train de travailler en silence sans lever les yeux. Elles semblent accomplir leurs tâches quotidiennes selon une routine immuable et on les croit en train de réaliser un tapis ou une couverture, alors qu'en réalité elles ne font que simuler ces gestes. Au lieu de fabriquer une couverture, elles sont en train de détruire méthodiquement une grande feuille de papier bulles.



«The Meeting » Or « Bonjour Monsieur Courbet », 2004.

Vidéo. Durée: 03: 16 (Avec CENGIZ TEKIN)

The Meeting or Bonjour Monsieur Courbet by Sener Özmen and Cengiz Tekin paraphrases any engagement, even the most earnest – such as, for example, Courbet's – as an act of tragicomedy and farce doomed to mockery. Artists from a country which lacks an authorised history of modern art can face the situation of engaged artistic practise merely through trivialisation and banalisation of hallowed history. Which raises the question: can engaged practise within the endless thicket of benign contemporary art today only present itself as an absurd travesty?

Emprunte d'ironie, la vidéo retrace et critique les douleurs de la vie dans la région kurde, tout en faisant référence à Courbet,



SENER OZMEN / Curateur, Artiste

CV and LINK

GROUP EXHIBITIONS

- 1996- AIAP Youth Action-2, "Territory-Deterritorialisation", TUYAP, Istanbul, Turkey
1997- AIAP Youth Action-3, "Chaos", TUYAP, Istanbul, Turkey
1997- The 18th Contemporary Artists Istanbul Exhibition, AKM, Istanbul, Turkey
1999- One Special Day, ICAP Office, Istanbul, Turkey, Curated by Vasif Kortun
2000- AIAP Youth Action-3 at Ankara, Çağdas Sanatlar Merkezi, Ankara, Turkey, Curated by Vasif Kortun
2001- Short Stories, La Fabbrica Del Vapore, Milan, Italy
2001- Look Again, Proje4L, Istanbul Museum of Contemporary Art, Istanbul, Turkey
2003- 2th Performance Days, Babylon, KV Istanbul, Bilgi Atolye, Istanbul, Turkey
2003- I Am Too Sad To Kill You!, Proje4L Istanbul Museum of Contemporary Art, Istanbul, Turkey, Cur: Halil Altindere
2003- In Den Schluchten des Balkan, Kunsthalle Fridericianum, Kassel, Germany, Curated By René Block
2003- U-Topos, Tirana Biennale-2, National Museum of History, Tirana, Albania
2003- Future Democracy, Akbank Culture and Arts Centre, Istanbul, Turkey, Curated By Ali Akay
2003- The Force Of Language, Keciburcu, Diyarbakir, Turkey, Curated By Ali Akay
2004- The Ghost Line, Akbank Culture and Arts Centre, Istanbul, Turkey, Curated By Ali Akay, Levent Calikoglu
2004- Reappearance, Museum of Kosova, Prishtina, Kosova, Curated By Erzen Shkololli, Soqol Beqiri, Shkelzen Maliqi
2004- Mediterraneans, Museo D'Arte Contemporanea Roma, Italy, Curated By Vasif Kortun
2004- I Need a Radical Change, Gallery Nova Teslina Zagreb, Curated By WHW
2004- The Yugoslav Biennial of Young Artists Vrsac Cultural Center of Vrsac & Belgrade, Yugoslavia
2004- Merry Ramadan, Gallery Exit, EXIT Institute for Contemporary Art, Peja, Kosova, Curated By Erzen Shkololli
2004- Love It or Leave It/Cetinje Biennial V, Cetinje-Dubrovnik-Tirana, National Museum of Cetinje, Montenegro
2004- ETHNIC MARKETING - Le Centre d'Art Contemporain, Genève
2004- I International Biennial of Contemporary Art Of Seville, Spain, Curated By Harald Szeemann
2004- Love It or Leave It/Cetinje Biennial V, Diyarbakir Sanat Merkezi, Diyarbakir
2004- THE VISITOR, Galerist, Istanbul, Curated By Emre Baykal & Rob Perree
2004- Placebo Effect, Sparwasser HQ, Berlin, Germany, Curated By Vasif Kortun
2004- Secret Face, K2 Art Centre, Izmir, Turkey
2004- "Art For ", Garanti Platform Contemporary Art Centre, Istanbul, Turkey, Curated By Vasif Kortun
2004- The Making of Istanbul Modern, Istanbul Modern Museum, Istanbul, Turkey, Curated by Fulya Erdemci
2005- Hilchot Shechenim/Chapter C, The Israeli Centre for Digital Art, Holon, Israel, Curator: Galit Eilat, Eyal Danon
2005- 9th International Istanbul Biennial, Istanbul, Turkey, Curators: Vasif Kortun, Charles Esche
2005- II BIENNALE OF JAFRE, GIRONA, Organisers: Carolina Grau & Mario Flecha (Visual Arts), Daniel Teruggi (Music)
2005- Hoch Hinaus, Kunstmuseum Thun, Thun, Switzerland
2005- Etrangeté en soi: Unheimlich, Apollonia, Strasbourg, France, Curated by: Ali Akay, Dimitri Konstantinidis
2005- Etrangeté en soi: Unheimlich, Akbank Culture and Arts Centre, Istanbul, Turkey, Curated by: Ali Akay
2005- Kunst Film Biennale, Köln, Germany
2005- FIAC 2005, Paris, France (Galerie Schleicher-Lange)
2005- An der Rallye-Bar, Ausgewählt von Anton Lederer + Margarethe Makovec, Graz, Austria
2005- THE ARTIST CINEMA, FRIEZE ART FAIR, SCHADENFREUDE, Regent's Park, London, Curated by Tirdad Zolghadr
2005- Serial Cases_1 Acquaintance. The curators of the project are Michal Koleček (Prague, Czech Republic), Antonia Majaca (Zagreb, Croatia), Basak Senova (Istanbul, Turkey), Mateu Bejenaru (Iasi, Romania), Margarethe Makovec and Anton Lederer (Graz, Austria), Galia Dimitrova (Sofia, Bulgaria), Eyal Danon (Holon, Israel), Orfeas Skutelis and Branka Curcic (Novi Sad, Serbia and Montenegro), Prague, Zagreb, Iasi, Graz, Sofia, Holon, Novi Sad.
2005- Memory And The Imaginary, 7th BIENAL DE VIDEO Y NUEVOS MEDIOS DE SANTIAGO, Museo de Arte Contemporaneo, Santiago de Chile, Cur: Ali Akay
2005- This May Be What Parallel Play Looks Like, Sculpture Center, Long Island City, New York, USA, Curated By: Defne Ayas
2005- Posit 9B, Ikon Gallery in Birmingham, Curated By Nowember Paytner, UK
2006- Strangers With Angelic Faces, Space, London, UK, Cur. Levent Calikoglu
2006- This is not America, Braverman-ByArt Projects, Tel Aviv, Israel. Curator: Galit Eilat
2006- NORMALIZATION, The Exhibition Hall, Ground Level, the Micro Cinema, Rooseum Center for Contemporary Art, Malmö, Sweden
2006- ETHNIC MARKETING, Tracing the Limits of Artworld Internationalism Contemporary Art Exhibition at Av Gallery, Azad Gallery and the University of Tehran, Concept: Tirdad Zolghadr
2006- 52nd International Short Film Festival Oberhausen, Germany
2006- TRANSFER VIDEO-ART, Kultur-Magazin Lothringen, Bochum, Germany
2006- POSTCARDS, Kulturni Centar Beograda, Yugoslavia, Cur: Una Popovic, Aleksandra Miric
2006- Art Without Borders, Group Exhibition of Contemporary Art From Armenia, Georgia, Iran and Turkey, Curator: Sonia Balassanian, in association with David Kareyan and Eva Khachatrian, Armenian Center for Contemporary Experimental Art, Yerevan, Armenia
2006 Impact Festival 2006, Centraal Museum, Amsterdam, NL
2006 Lapdogs of the Bourgeoisie Class Hegemony in Contemporary Art, Gasworks 155 Vauxhall Street London SE11 5RH, Curated by Nav Haq and Tirdad Zolghadr, London
2006- Caucasus Biennale Tbilisi 2006, Georgia
2006- RADIKAL ART, Curators: Ovu Durmusoglu/Cem Erciyes, Istanbul
2006- Highlights from the KunstFilmBiennale Köln in Berlin, Kunst-Werke Institute for Contemporary Art, Berlin, Germany
2007 Nobody's Story, Second, Leeds University, Curator: Gulsen Bal, UK [Artists: Ergin Cavusoglu, Alban Muja, Servet Kocycigit, Sener Ozmen, Nasan Tur
2007-1st Thessaloniki Biennale of Contemporary Art 2007: "Heterotopias", Cur.: Catherine David, Jan Erik Lundstrom, Maria Tsantsanoglou, Director of S.C.M.A., Thessaloniki
2007- Selection From 2005 Kunstfilm Biennale Cologne, Istanbul Modern, Istanbul
2007- Fourth Tashkent International Art Biennale-2007, Tashkent Uzbekistan.
2007- TRANSFER-NRW 2005-2007, Ludwig Forum für Internationale Kunst, Aachen, Germany, Curated By: Harald Kunde
TRANSFER-NRW 2005-2007, Museum Bochum, Germany, Curated By: Dr. Hans Günter Golinski
TRANSFER-NRW 2005-2007, Ausstellungshalle zeitgenössische Kunst Münster, Germany, Curated By: Dr. Gail B. Kirkpatrick
TRANSFER-NRW 2005-2007, Santral Istanbul, Istanbul, Curated By: Emre Baykal & Basak Doga Temur
2007- MODERN AND BEYOND 1950-2000, Curators: Fulya Erdemci, Selma Germaner, Orhan Koçak, Zeynep Rona, Santral Istanbul, Istanbul
2007- NO FUTURE, David G. Torres in collaboration with Graham Gussin and Sacha Craddock, Bloomberg SPACE, London, UK
2007- Art Without Borders, Curated By Edward Balassanian, Karsi Sanat Gallery, Istanbul
2007- Best of KunstFilmBiennale Köln 2005, Apeejay Media Gallery, Apeejay TechnoPark, New Delhi, Indien
2008- Gone City, Ergin Çavuşoğlu, Esra Ersen, Hristina Ivanoska, Peter Mörtenböck & Helge Mooshammer, Sener Ozmen, Nasan Tur, STEALTH, Cur. Gulsen Bal, Magazin 4, Bregenzer Kunstverein, Bregenz, Austria.
2008- BEYOND PARADISE Summer 2008, Group show with Olivo Barbieri, Hans Peter Feldmann, Mustapha Hulusi, Johanna Kandl, Matthieu Laurette, Sener Özmen, Sascha Pohle, Uisl Ponger, Martha Rosler. (list TBC), curated by Delphine Bedel & Ayako Yoshimura, STEDELIJK MUSEUM BUREAU AMSTERDAM / NL

2008- Schadenfreude, Belfast Film Festival 08, Ahmet Ogut, Christoph Buchel, Akram Zaatar, Miguel Calderon, Sener Özmen, Erik van Lieshout and Marcin Koszałka, Curated by Tirdad Zolghadr, Conor Lecture Theatre, University Of Ulster Belfast, UK
2008- The New York Arab and South Asian Film Festivals, Curated by Özkan Cangüven, AIG NY, USA
2008- ARTICLE 23. Curators: Alenka Gregori & Tina Smrekar, Galerija kuc/Ljubljana
2008- Scènes du Sud II, Méditerranée orientale, Carré d'art - Musée d'art Contemporain
Place de la Maison Carrée, Nimes, France
2008- "Save As..." Arte contemporanea dalla Turchia Triennale Bovisa Un progetto di santralistanbul con la Triennale di Milano, Cur: Derya Yücel, Milan, Italy
2008- What about Power Relations?, Galerija kuc/Ljubljana, V igalica Gallery – Gallery of City Museum of Ljubljana
2008- Held Together with Water, The Verbund Collection (Austria), Curators: Gabriele Schor & Levent Calikoglu, Istanbul Museum of Modern, Istanbul, Turkey
2008- Made in Turkey / Positionen Türkischer Künstler 1978-2008, Deutsches Filmuseum, Frankfurt, Germany, Curators: Hande Aktansoy, Sabine Ott, Ole Stark
2009- Word-Tale, Mixed Narrations: A video parade from different viewpoints. Halil Altindere, Yael Bartana, Marie-Laure Cazin, Tracey Emin, Aemont Milk, Ayse Erkmen, Ferah Ozgur, Sener Ozmen, Adrian Paci, Anri Sala, Erzen Shkolli, Silke Witzsch, Hacettepe Art Museum, Ankara, Turkey
2009- Creative Destruction, OUTLET GALLERY, Istanbul
2009- "WHO KILLED THE PAINTING?", Works from the Block Collection at the Neues Museum in Nuremberg, Curated by: René Block
2009- Dream and Reality, Contemporary Art from the Near East, Zentrum Paul Klee, Bern, Switzerland
2009- 20th Ankara International Film Festival, 12-22 March 2009, Ankara, Turkey
2009- Istanbul-Traversée, Palais des Beaux-Arts, Lille, Curator: Caroline Naphegyi, France
2009- (VERY) SMALL DISTORTIONS IN THE ORDER, 28th International Istanbul Film Festival, Akbank Sanat, Istanbul, Turkey
2009- THE 2009 ATTITUDE FESTIVAL, CENTER FOR CONTEMPORARY PUBLIC ARTS BITOLA MACEDONIA, Project curator: Gülsen Bal
2009- New Works, New Horizons, Curated by: Levent Calikoglu, Istanbul Museum of Modern Art, Turkey
2009- Made in Turkey, POSITIONEN TÜRKISCHER KUNST 1978 – 2008, Ernst Barlach Museumsgesellschaft Hamburg, Germany
2009- Veillées du Ramadan, l'Institut des Cultures d'Islam (ICI) et au Théâtre du Châtelet à Paris, France
2009- City_net Asia 2009, Seoul Museum of Art, Curators: Natsumi ARAKI, Levent CAUKOGLU, Juhyun CHO, Xiaojian LI, Seoul, East Korea
2009- Not easy to save the world in 90 days, Group exhibition, The recent Turkish art scene. Curated by René Block, TANAS, Berlin, Germany
2009- Istanbul Next Wave, Simultaneity - Parallels – Opposites Modern contemporary art from Istanbul, Curator: Levent Calikoglu, Akademie der Künste, Martin-Gropius-Bau, Berlin, Germany

SOLO EXHIBITIONS

2005- Vidéo Surveillance_002:, [Solo Exhibition],Galerie Schleicher-Lange, Paris, France

AWARD

2005- "Prix Meuly", Kunstmuseum Thun, Thun, Switzerland

>>> <http://sener-ozmen.blogspot.com>

CENGIZ TEKIN /

« Strategic Analysis Studies »

2 Photos Digitales, 130x180 cm.

Le travail de Cengiz Tekin intitulé "Les Cours de l'Analyse Stratégique" et qui salue par son nom, sa composition et sa lumière Rembrant, est la deuxième photo de la série qu'il a commencée l'année dernière. L'artiste partage les soucis d'une même géographie et structure encore sa métaphore sur l'image de la femme. Dans sa photo spéculative, Tekin désigne une femme comme une figure forte et qui parle dans une dispute évidente mais silencieuse. La femme qui, dans la composition, est placée juste au milieu mais un peu en arrière, tient dans sa main un des symboles forts du Moyen-Orient: Une pastèque. La lumière de la photo fait qu'on la voit très bien. Les hommes discutent par chuchotement, quant à la femme, elle n'est pas en dialogue avec eux. Elle est toute seule. Elle semble porter toute seule une grande responsabilité... Un couteau enfoncé dans la pastèque est une métaphore des équilibres délicates. Les images de pays/nation et de femmes se coïncident. La pastèque avec son poids et son coeur tout rouge est le centre métaphorique des jeux stratégiques.

Azra Tüzüno



CENGİZ TEKİN /

CV and LINK

SOLO EXHIBITIONS

08.2007- 01.2008: So Called portrait of the Artist, Diyarbakır Art Centre, Diyarbakır. Curated by ener Ozmen.

SELECTED GROUP EXHIBITIONS

2009- The Attitude Festival, Bitola, Macedonia, Project Curator: Gülsen Bal

2009- (Very) Small Distortions in the Order, 28th International Istanbul Film Festival, Akbank Art Centre, Istanbul, Turkey

2008- I Refuse to Become What You Call Normal, Outlet Gallery, Istanbul, Turkey,

2008- "Held Together with Water", Istanbul Museum of Modern Art, Istanbul, Turkey,

Curated by Gabriele Schor (the Director of the Verbund Collection)

2008- "What about Power Relation?", Conceptual design and coordination: Martina Vovk, Alenka Gregori, Tev Logar, Mara Vuji / Slovenia), Vanja Anko & Mihaela Richter / Croatia), Yane Calovski / Macedonia), Gallery and City Museum of Ljubljana, Slovenia

2008- "Sampling", Locus Athens, Greece, Curated by Maria Thalia Carras-Sophia Tourn

2007-RadikalArt: Ardında De il Kar ısına, Coordinators: Övül Durmuşo lu, Cem Erciyes

2005-7 Transfer Turkey-nrv, Aachen, Bochum, Münster, Istanbul, Curated by Basak Do a Temur, Emre Baykal, Dr.Hans Günter Golinski, Dr. Gail Kirkpatrick, Harald Kunde.

2006- Territories of Duration, Karsi Art Gallery, Istanbul, Curated by Gülsen Bal.

2005- 7th BIENAL DE VIDEO Y NUEVOS MEDIOS DE SANTIAGO, Curated by Ali Akay

2005- Free Kick, Antrepo, Istanbul-Turkey, Curated by Halil Altindere

2005- Etrangeté en soi: Unheimlich, Akbank Culture and Arts Centre, Istanbul, Turkey. Curated by Ali Akay

2005- Etrangeté en soi: Unheimlich, Apollonia, Strasbourg, France, Curated by Ali Akay and Dimitri Konstantinidis

2004- THE VISITOR, Galerist, Istanbul, Curated by Emre Baykal & Rob Perree

2004- Love It or Leave It/Cetinje Biennial V, National Museum of Cetinje, Montenegro

Cetinje-Dubrovnik-Tirana, Curated by René Block

2004-The Force Of Language-Becoming Minor, Keciburcu, Diyarbakır, Curated By Ali Akay

2004- Love It or Leave It/Cetinje Biennial V, Diyarbakır Sanat Merkezi, Diyarbakır, Curated by René Block

2003- In Den Schluchten des Balkan, Kunsthalle Fridericianum, Kassel, Germany, Curated By René Block

2003- U-Topos, 2nd Tirana Biennial, National Museum of History, Tirana, Albania. Curated by Ann Demeester, Vasif Kortun, Hans Ulrich Obrist &

Anri Sala, Giacinto di Pietrantonio, Sandra Antelo Suarez, Branislava Anelkovic

2003- I Am Too Sad To Kill You!, Proje4L, Museum of Contemporary Art, Istanbul, Turkey, Curated by Halil Altindere

2003- 2th Performance Days, Babylon, KV Istanbul, Bilgi Atolye, Istanbul, Turkey

2002-Under The Beach: The Pavement, Proje4L Museum of Contemporary Art, Istanbul, Turkey, Curated by Vasif Kortun & Halil Altindere

>>> <http://cengiztekin.blogspot.com>

BERAT ISIK /

« La Femme en Rouge », 2008

Vidéo, Durée: 03:00

“La femme en rouge” honorant le Film Noir par son caractère de Femme Fatale et par son atmosphère noire et angoissée, est un coup court et dur qui concerne une violence stylisée et de l’ironie politique.



« Stop! You Are Surrounded! », 2004

Vidéo, Durée: 04:09

“Stop! You Are Surrounded” rassemblant en son sein comme dans mes autres travaux, la tragédie et l’humour noir, lors des conditions de pression géopolitique, historique, culturelle et sociale, relate en fait l’histoire utopique d’un incendiaire qui croit qu’un jour toutes les frontières seront incendiées et que les forces hiérarchiques essayant d’encercler l’humanité, seront elles-mêmes encerclées.



BERAT ISIK /

CV

SELECTED GROUP EXHIBITIONS

2009- No Room for Panic Outlet- Istanbul Curator Azra Tüzünoglu _stanbul- Turkey
2009- 28. International Istanbul Film Festival
(Very) Small Distortions In The Order Curator: Yeğhan Pınarlıgil _stanbul Turkey
2006-2007-"Art Without Borders" Curator: Sonia Balassanian Yerevan- Armenia
2005- "Free Kick" Curator: Halil Altındere Istanbul- Turkey
2005- "Hilcot Shechenim/Chapter C" Curator:Eyal Danon- Galit Eliat Holon- Israel
2004- "Placebo Effect" Curator: Vasif Kortun Berlin- Germany
2004- "The 23RD International Contemporary Artist Istanbul Exhibition"
Curator: Anton Lederer- Eyal Danon- Basak Senova Istanbul- Turkey
2003- "I am Too Sad to Kill You" Curator: Halil Altındere Istanbul Turkey

AWARD

The 23 RD International Contemporary Artists Istanbul Exhibition Achievement Award 2004